

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



FURY OVER CBS TV PLAN CONTINUES

Web's decision to sell morning minutes still drawing hot criticism from affiliates, reps

Page 33

TvAR's 8-point rebuttal to spot tv critics

Page 36

M. H. Needham— portrait of a gentleman

Page 40

A retailer takes a hard look at radio

Page 43

Who else makes music the magic that can fill a million rooms . . . make a million moods? Who else has the sound that is so entrancingly persuasive? Only Radio creates this warm *response* and only Spot Radio lets you choose the time and place to match it.

KOB	Albuquerque	WINZ	Miami	WRNL	Richmond
WSB	Atlanta	WISN	Milwaukee	KCRA	Sacramento
WGR	Buffalo	KSTP	Minneapolis St. Paul	WOAI	San Antonio
WGN	Chicago	WTAR	Norfolk-Newport News	KFMB	San Diego
WFAA	Dallas-Ft. Worth	KFAB	Omaha	KMA	Shenandoah
KPRC	Houston	WIP	Philadelphia	KREM	Spokane
WDAF	Kansas City	KPOJ	Portland	WGTO	Tampa-Orlando
KARK	Little Rock	WJAR	Providence	KVOO	Tulsa

Radio Division

Edward Petry & Co., Inc.

The Original Station
Representative



FIRST FOR 37 CONSECUTIVE MONTHS IN ATLANTA! Every ARB survey of the 3-station metropolitan area taken since October, 1957, has shown WSB-TV in first place. For the month of November, 1960, ARB found WSB-TV was viewed by the most people 71.8% of the time. The station's average share of sets in use was 45.8% against 30.2% and 23.9% for the other two stations. In few major markets of over 1,000,000 population do advertisers find such preference for one station. This rating dominance teamed with WSB-TV's broader coverage pattern is producing good sales results for advertisers. Certainly your advertising belongs on WSB-TV!

wsb-tv channel 2 Atlanta



Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC WSOC-TV, Charlotte; WHIO WHIO-TV, Dayton.

*buy St. Louis `a la card**

**KTVI rate card your lowest
cost per thousand TV buy in St. Louis*



*Rated first, too, in creative
design by St. Louis Art
Directors' Club, KTVI's
rate card poses with its
creator, Don B. Curran,
KTVI Sales Promotion
Director.*

KTVI 12
CHANNEL
ST. LOUIS

SPONSOR WEEK

a
new
dimension
in
trade
publication
reading
for
busy
ad
executives

SEE
PAGE
27

Vol. 15, No. 5 • 30 JANUARY 1961



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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS FEATURES

- | | |
|--------------------------|-----------------------------|
| 10 Newsmaker of the Week | 55 Washington Week |
| 19 Sponsor-Scope | 68 Sponsor-Week Wrap-Up |
| 27 Sponsor-Week | 68 Sponsor-Week in Pictures |
| 56 Film-Scope | 75 Tv and Radio Newsmakers |

DIGEST OF ARTICLES

- Affiliates riled over CBS TV plan**
33 Stations and representatives are furious about the sale of morning net minutes and summer rates. Some predict 10-noon 'could go black'
- 8-point rebuttal to spot tv's critics**
36 TVAR replies to some specific charges against spot tv by executives of various companies. Lack of concrete image is cited as major handicap
- \$5 million tape unit folds—but why?**
38 Policy factors cited to explain closing of tv tape unit, CBS Production Sales. Its tape service grossed \$5 million, netted \$1 million in 1960
- M. H. Needham: portrait of a gentleman**
40 The chairman of Needham, Louis & Brorby can look back on a decade of solid growth, best year ever (1960), and a hefty rise in air billings
- Retailer takes a hard look at radio**
43 Sponsor reprints excerpts from frank talk made to Tennessee Assn. of Broadcasters by Mel Grinspan, sales promotion director, Shainberg stores
- Daisy tv debut a bullseye**
44 Toy gun pioneer moves half of formerly all-print ad budget to children's program in 52 markets; adds impact via gun expert's appearances

FEATURES

- | | |
|--------------------------|---------------------|
| 11 Commercial Commentary | 50 Sponsor Asks |
| 24 19th and Madison | 58 Sponsor Hears |
| 52 Radio Basics | 78 Sponsor Speaks |
| 15 Reps at Work | 49 Spot Buys |
| 76 Seller's Viewpoint | 78 Ten-Second Spots |

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IN FRESNO (CALIFORNIA) TV



GO FIRST CLASS WITH KMJ-TV

From programming (local McClatchy exclusives plus NBC network)
to technical facilities, KMJ-TV is a first class operation.

Not even the biggest metropolitan stations surpass KMJ-TV
in quality of audience service.

So it's natural to find KMJ-TV well out front
in almost every way you can measure a TV station buy.

And it serves a wealthy market — the Number One agricultural
income county of the nation. *Take a look.*



KMJ-TV

FIRST TV STATION IN THE BILLION-DOLLAR VALLEY OF THE BEES

NATIONAL REPRESENTATIVE — THE KATZ AGENCY

GO PLACES WITH WIXIE

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Outfit by Cardinal's, Detroit; Hats and Vails by H & M Millinery, Detroit

WXYZ-TV (WIXIE) is on the move...

Our late movie is something special. Through the magic of video tape, Don Ameche is featured as nightly host. Mr. Ameche flies into Detroit semi-monthly to shoot his portions of **HOLLYWOOD THEATRE**, exclusively on WXYZ-TV every night at 11:30.

This is another first in television for us . . . another reason for you to buy the station that always moves your product. So, go places with WIXIE...the station that's going places!

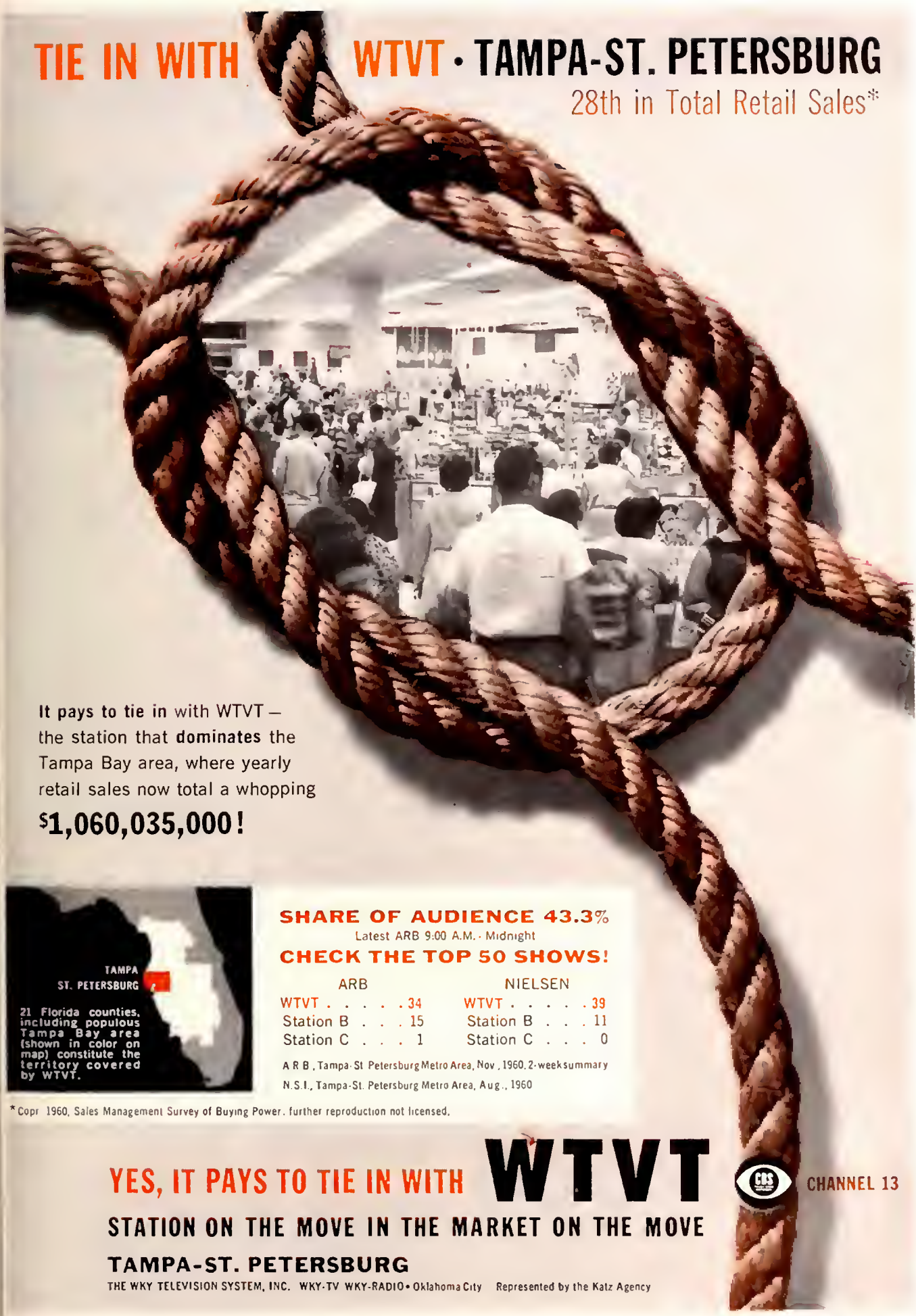
WXYZ-TV abc **CHANNEL 7**
DETROIT

OWNED AND OPERATED BY AMERICAN BROADCASTING-PARAMOUNT THEATRES

TIE IN WITH

WTVT • TAMPA-ST. PETERSBURG

28th in Total Retail Sales*



It pays to tie in with WTVT —
the station that **dominates** the
Tampa Bay area, where yearly
retail sales now total a whopping

\$1,060,035,000!



SHARE OF AUDIENCE 43.3%

Latest ARB 9:00 A.M. - Midnight

CHECK THE TOP 50 SHOWS!

ARB	NIELSEN
WTVT 34	WTVT 39
Station B 15	Station B 11
Station C 1	Station C 0

A R B , Tampa-St. Petersburg Metro Area, Nov., 1960, 2-week summary
N. S. I., Tampa-St. Petersburg Metro Area, Aug., 1960

YES, IT PAYS TO TIE IN WITH

WTVT



CHANNEL 13

STATION ON THE MOVE IN THE MARKET ON THE MOVE

TAMPA-ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV WKY-RADIO • Oklahoma City Represented by the Katz Agency

ABC-TV's 2 Nielsen worth a 2 minute investing 2 million network television

Already the facts of 1961 are crystal clear. The competitive markets where the viewer can choose all three networks give each network the acid test, and here, ABC-TV emerges as the leader. What's more, the only brand new shows in the top five (My 3 Sons and The Flintstones) are on ABC-TV. The chart on the right clearly indicates that the big trend is to ABC-TV, and as we keep on saying...there is nothing harder to stop than a trend.

Rating point lead is study by any advertiser or more dollars in

What network is first in the current Nielsen TV Report* for 1961? (And it's consistently so.)

	Rating	3 Network Share of Audience
ABC-TV	21.3	37.2
Net Y	19.2	33.6
Net Z	16.7	29.2

What network has the most half-hour firsts in the current Nielsen TV Report* for 1961? (Your chances for success are best on ABC-TV; third only 12% of the time, Network Y, third 2% of the time; Network Z, third most of the time.)

	Half-hour Firsts†	Half-hour Seconds	Half-hour Thirds
ABC-TV	23	22	6
Net Y	21	12	18
Net Z	8	16	27

What network has 3 of the top 5 programs in the current Nielsen TV Report* for 1961? (ABC-TV is the trend-setter—not follower.)

ABC-TV	The Untouchables	37.9
Net Y	Gunsmoke	34.5
Net Y	Candid Camera	33.8
ABC-TV	My Three Sons	32.9
ABC-TV	The Flintstones	30.7

Source: Nielsen 24 Market TV Report week ending Jan. 15, 1961. Average Audience 7:30-11 PM Monday through Saturday, 6:30-11 PM Sunday. †ABC-TV and Network Y tied for one-half hour.

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a
new
dimension
in
trade
publication
reading
for
busy
ad
executives

SEE
PAGE
27

NEWSMAKER of the week

Media department needs were outlined last week for the RTES by Herbert Zeltner, v.p.-director of media, Lennen & Newell. He called for direct recruiting from the colleges, formal training programs, elimination of rampant job-hopping, more selectivity in use of expensive research services, and abolition of unnecessary paper work at the top.

The newsmaker: Herbert Zeltner came to Lennen & Newell in July, 1956, starting as media group supervisor on Colgate-Palmolive. He rose to assistant media director in November, 1957, adding Lorillard to his responsibilities. In November, 1958, he became a vice president of the company and assumed the media directorship in December, 1959, at age 30.

Zeltner told the RTES that agency media departments in the period just ahead most likely will be stronger than ever, "contributing importantly to major marketing decisions and to the establishment of increasingly effective budgets and media plans." He predicted extensive growth in the areas of research and evaluation which will heighten the media department's effectiveness. Thanks to automation, media functions will be performed by fewer people, most of them working at supervisory levels for high salaries.



Herbert Zeltner

But Zeltner cautioned that these "exciting and rewarding possibilities cannot be attained simply by default." First of all, top-notch people are needed and, on a long-range basis, he suggested more attention to recruitment directly from the colleges. Then, when the new talent is brought in, definite provision for formal, complete training is necessary, he said.

He called attention to the "shortsightedness" of talent raiding, "so prevalent in our business." Often, he pointed out, a potentially fine media buyer makes the move to another agency too quickly and finds himself in a job for which he's unprepared. This of course is bad for both agencies and the man, states Zeltner, who advises more discriminating, disciplined hiring policies.

In the area of research purchase, Zeltner says that due to the large quantities available, it's no longer economical or wise for an agency to buy it all, or even most of it. Duplication must be eliminated, and each agency has to arrive at a combination which best meets its needs and those of its clients. According to Zeltner, "every research service must be challenged to defend its place in the roster of agency services."

Commercial commentary

Justice for Bell & Howell

Peter Peterson, executive v.p. of Bell & Howell, is unhappy about my 2 January "Commentary."

You may remember that column as one in which I criticized Peterson for saying at a December forum of the Television Academy that his sole management responsibility was to "maximize profits."

He writes from Chicago that this single sentence, taken out of context, does not accurately reflect his "total philosophy of the responsibilities of business" and suggests that the misinterpretation should be cleared up. I am delighted to do this.

In fact, I want to apologize publicly to both Peterson and Bell & Howell for any embarrassment or misunderstanding of their position which my remarks may, unfairly, have caused them.

I also want to try to restate, with a little more clarity than I did a month ago, my own strong convictions on this subject.

The Peterson philosophy

Peterson says, "There are few things I feel more deeply about than a company's broad responsibility and how it must constantly strive to achieve both its shorter term profit objectives and its longer term responsibilities to the society to which it belongs."

As proof of this he submits both the prepared speech he delivered at the Television Academy forum (my quote was taken from an ad lib remark during the discussion period) and a talk he delivered last year before the Chicago chapter of the AWRT.

Both are good speeches. The first was titled "Does Controversial Public Programing Make Good Business Sense?" and Peterson assured the Academy that it does. His AWRT talk, "Is Giving People What They Want the Answer?" was perhaps even more revealing.

In this he demolished the economic case for merely "giving people what they want" by showing that companies which depend on this concept and refuse to *keep ahead* of their market almost invariably fail (according to a voluminous Brookings Institute study).

He said, "Many businessmen realize that while the chief function of business is to make a profit, it must broaden its concepts of profits to include at least *long-term profit* as well as short term.

"The long-term profits of any business obviously depend not only on the quality of the products it makes and the over-all trend of its industry, but on the quality and vitality of the society it serves."

"We all talk glibly about the rise in the standard of living to which our business growth is tied. Yet, a society clearly cannot have any genuine and permanent expansion in the standard of living unless there is a genuine rise in the standard of thinking.

"In today's and tomorrow's increasingly complex world an educated public is not only the best guarantee of a democratic society

(Please turn to page 14)



WVET Radio



ROCHESTER, N.Y.

ONLY SECONDS AWAY
FROM ANY NEWS CENTER
ON FACE OF THE GLOBE

WITH COMPLETE NBC NEWS COVERAGE

WVET-RADIO - ROCHESTER 4, N. Y.

SPEAKING OF BLANKETS



WVOK IN BIRMINGHAM
AND WBAM IN MONTGOMERY
BLANKET THE WHOLE
STATE OF ALABAMA, AND
PARTS OF GEORGIA, FLORIDA,
MISSISSIPPI, AND TENNESSEE

WVOK 50,000 watts
BIRMINGHAM

WBAM 50,000 watts
MONTGOMERY

REPRESENTED NATIONALLY BY RADIO-TV
REPRESENTATIVES, INC.
SEE SRDS LISTING THIS PAGE

Got a tough market to crack? Call in CBS Films' "The Brothers Brannagan."

In seven-station New York, this brand-new detective-action series consistently tops all competing shows!*

And reports from more than 100 other markets sold to date—Atlanta to Providence, Dallas to San Diego—indicate the Brannagans are taking audiences by storm.

Sponsor action? Camel, Standard Oil of Indiana, American Stores, Blue Plate Foods, Chesebrough-Pond's, Campbell Soups, Rheingold are staking out customers with 39 Brannagan half-hours.

Co-stars Steve Dunne and Mark Roberts have just completed a month-long, nationwide personal appearance tour, making legions of new friends for the show and its sponsors! Now is the perfect time for you to get in on all the excitement. Just call...

 **CBS FILMS**

"...The best film programs for all stations." Offices in New York, Chicago, Detroit, Los Angeles, Boston, St. Louis, San Francisco, Dallas and Atlanta. And in Canada: S. W. Caldwell Limited, Toronto.



TROUBLESHOOTERS!

SPONSOR WEEK

a
new
dimension
in
trade
publication
reading
for
busy
ad
executives

SEE
PAGE
27

it is also the best guarantee of a vigorous economic order.

"And if our company has in some small way contributed to that kind of educated public, it can't help but be in our company's long range interest to do so."

Such excerpts give, I believe, a much fairer, clearer picture of the Peterson and B&H philosophy than did the one sentence quote in my 2 January column, and I am glad to put them into the record.

Let me also say here that I greatly admire both Peterson and his company for their enlightened tv sponsorship.

B&H has been a courageous, public spirited pioneer in bringing us magnificent programs on such subjects as birth-control, the missile gap, integration, and featherbedding by labor unions. All of us stand greatly in their debt. And if I seemed in any way to demean their contribution, I did them a great injustice.

But why market-research virtue?

But having said that I want to make it perfectly clear that I violently disagree with Mr. Peterson on one vital point.

He writes, "The question that deserves added discussion in our judgment is whether spending major tv funds in this area makes sense from the standpoint of sales and profits. If this question is answered affirmatively, we believe that many more companies will sponsor public service programming to the ultimate benefit of television, business, and our society as a whole."

Well, I think that is totally wrong.

To me it's a little like saying, "The quickest way to persuade a prostitute to give up the primrose path is to show her that she can maximize more dough (both short-term and long-range) by following the lily lane of virtue. So, boys, let's spread this gospel."

Such reasoning is atrocious philosophy, abominable morality, an unspeakable theology. Furthermore it is psychologically unsound.

I don't for a minute believe that Messrs. Percy and Peterson embarked on the B&H program of public service sponsorship because they had factual evidence of its short- and long-term profit potential.

I am sure they did so because they are intelligent honorable men of clear vision, strong faith, and an acute sense of responsibility.

And I am absolutely convinced that any public service sponsorship that is worth a damn must start on this same basis of enlightenment not because it "makes sense" sales- and profit-wise.

Our problem in promoting public service programming is to stimulate more advertisers the B&H vision and faith not simply to assure them that they will get a big red apple for being good boys.

That is why I deplore the "maximizing profits" bit in connection with public service shows. It's like trying to justify the Golden Rule with sales figures.

I don't doubt that this can be done (at least on a long-term basis). And I am reasonably sure that a battery of market researchers equipped with IBM machines, could find statistical evidence that "honesty is the best policy" and that the 10 Commandments pay off.

But such labors seem to me both absurd and dangerous. They bastardize the principles they pretend to explore. They apply one-dimensional measures to three-dimensional concepts. They debate the motives of all men of goodwill. And they fail to provide the inspiration which, in my opinion, is an absolutely essential ingredient.

Do you care to debate this, Mr. Peterson?

Reps at work

Howard Rothenberg, eastern sales manager, Everett-McKinney, Inc., New York, feels that "perhaps one of the more challenging problems of the rep organization is that of convincing station management to invest in informative sales and promotional data—data which might not bring back an immediate return on investment. Understandably, station management, faced with rising costs of labor and technical equipment and services, can be hesitant about making this type of investment for the long haul. However, today's media buyers, examining broadcast media in a highly scientific light, continually emphasize their need for factual information. And, as media competition increases for the total advertising dollar, as well as the 'spot' dollar, the stations that best present a complete picture of their market and their wares will develop a decided edge. It will be up to enlightened station management to maintain stronger counsel with their reps. New sales approaches, accurate coverage data, better market information and audience measurements will be of great importance."

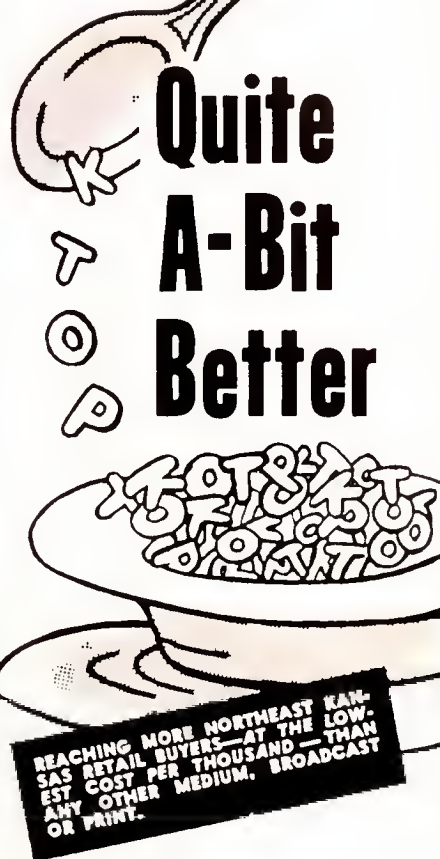


Doug Wallach, mgr. of sales, Grant Webb & Co., New York, issues a plea for "realistic rates." He describes a frequent sequence: "The representative makes a sales presentation to the agency timebuyer. The buyer shows interest, but on subsequent calls he gives the rep the 'silent treatment.' The rep asks the station manager if the advertiser has made overtures to buy a schedule either directly or through the distributor or some other agent. The station manager informs the rep he has just sold a schedule to the distributor at the local rate." Says Wallach, "On this series of events has foundered the relationship between many stations and their reps. Some of the realities a station management must face up to when he establishes his rate:

(1) Any difference between local and national rate forces the national advertiser to buy locally through whatever person he can get it cheapest; (2) The station must determine what is the lowest rate for which he can sell his station and still make a reasonable profit. Any sale below this minimum rate is a red ink operation; (3) The minimum spot rate must include the cost of the rep's services. To finance his expenses to generate new business."



*K-TOP
Happens
To Be...*



Media men who know their oats also know that sales snap, crackle and pop in the prosperous 750,000 N-E Kansas market when you sell 'em on K-TOP.

Pulse and Hooper Prove K-TOP TOP RATED


Pulse (Oct. '60) rates K-TOP No. 1 in total audience (40% Avg.)—7 a.m. to midnight.

Hooper (Aug.-Oct. '60)—
37.6%—7 a.m. to noon
42.2%—noon to 6 p.m.

REPRESENTED BY FORJOE AND CO., INC.



TELEVISION'S

	CBS 		NETWORK B		NETWORK C	
	HOURS	RATING	HOURS	RATING	HOURS	RATING
COMEDY	66	19.9	54	18.1	23	17.0
DRAMA	35	15.9	0	—	22	13.8
VARIETY & PERSONALITY	51	20.1	17	14.8	54	18.5
WESTERN	34	25.2	59	20.7	71	22.4
MYSTERY & ADVENTURE	54	19.6	130	18.3	65	14.5
NEWS, PUBLIC AFFAIRS, SPORTS	30	13.5	18	9.6	27	13.8
TOTAL NIGHTTIME	270	19.3	278	18.0	262	17.6

NIELSEN RECORD FOR ALL REGULARLY SCHEDULED NIGHTTIME PROGRAMS, OCT-DEC 1960, AA 6 TO 11 PM; EXCLUDES PAID POLITICAL AND SPECIAL BROADCASTS. PROGRAM NAMES ON REQ.

TEST PATTERN

(ANY ADVERTISER WHO CAN AFFORD TO SPEND \$1,000,000 ON NETWORK TELEVISION CAN AFFORD TO SPEND A MINUTE ANALYZING THIS CHART.)

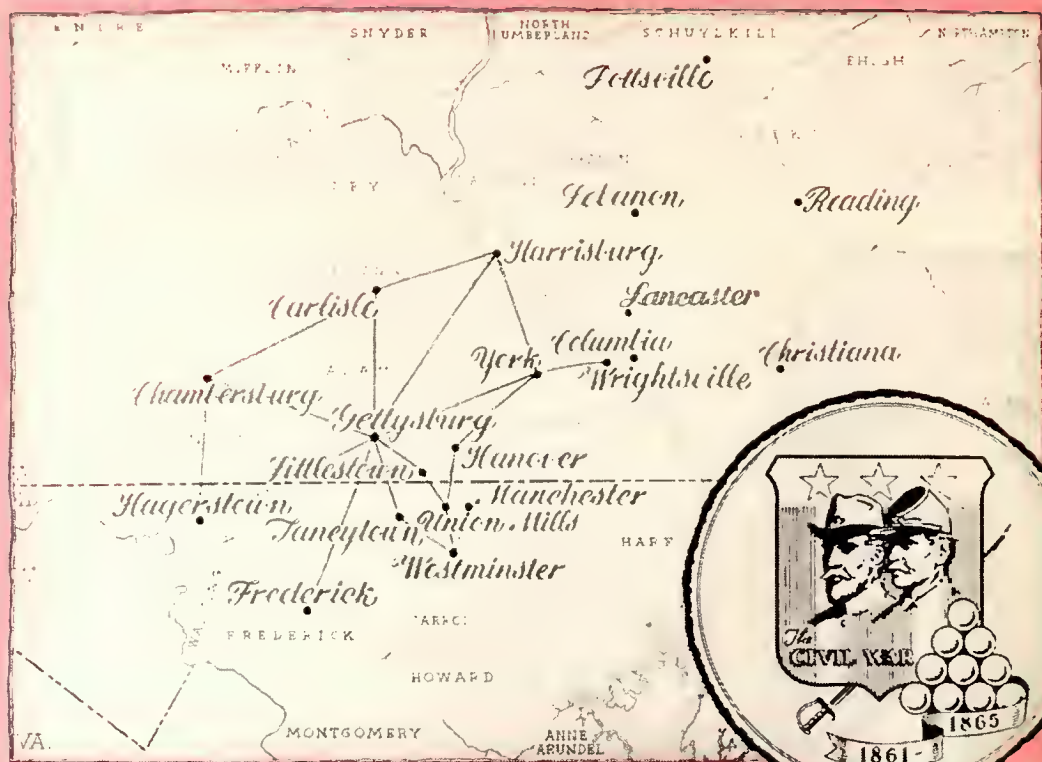
While this image will never appear on your home screen, it is in fact an accurate statistical picture of what has been going on in network television since last October. This is the record for all regularly scheduled nighttime programs—shown by networks and by types of programs.

Why should anyone look at television in this way when there are many simpler (and more enjoyable) ways to look at it? Briefly, because today's sophisticated advertiser commits millions of dollars to television only after the most careful study of marketing objectives, program possibilities, and network environments. What kind of program, he asks, will best serve his specific needs? And where is it most likely to prosper? If you are such an advertiser you are interested in the whole pattern of network programming—the big picture on the screen below. It shows that:

- the CBS Television Network continues to win the biggest average audience for its nighttime schedule.
- the CBS Television Network also consistently attracts the biggest average nationwide audience in every category of entertainment programming.
- the CBS Television Network presents the most evenly balanced schedule, as indicated below by the number of hours devoted to various categories of programs. Only this network provides such proof of performance in every category.

As the test pattern shows, one network offers both viewer and sponsor the best of everything. No doubt that's why sponsors each year invest greater sums in the nation's largest single advertising medium, the CBS TELEVISION NETWORK ●

WGAL-TV serves the public interest



THE GREAT CENTENNIAL

Footnotes to the Civil War in the Channel 8 Area Every Monday Morning. Each program in this fascinating historical series features a separate community, as many cities and towns in the Channel 8 area were affected by the Civil War. Well-known examples: Battle of Gettysburg, burning of Chambersburg, Confederate occupation of York. This series is just one phase of this station's many activities dedicated to inspire and enlighten the viewers it serves.

WGAL-TV
Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

SPONSOR • 30 JANUARY 1961

SPONSOR-SCOPE

30 JANUARY 1961

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PUBLICATIONS INC.

Ford's willingness to pull back about \$8 million of its tv network investments for the remainder of this season can have ominous Detroit overtones for tv.

It all started with Ford's move to sell off half of the Alfred Hitchcock show (K&E), with Revlon as the interested party.

Revlon added a rider to its interest: it would like also to latch on to an alternate half-hour of the currently high-rated Wagon Train, of which Ford via JWT controls an hour every other week.

The fly in the ointment as far as Wagon Train is concerned is this: according to NBC TV's arrangement with R. J. Reynolds and National Biscuit they get the first call on any added part of Train that becomes available.

Hence the situation stands this way: if only one or the other of them takes on an additional half-hour of Train, Ford's got a deal with Revlon. If both Reynolds and National Biscuit exercise their option, then the whole Ford-Revlon transfer will probably go by the boards. (Ford, in any event, has recapture rights to Train in the fall.)

The action within the Lincoln-Mercury division sort of confirms the murmurs that have been coming out of agencies closely identified with automotive accounts.

And these murmurs have been to this effect:

- The giant divisions will be back in tv this fall but the disposition will be, with exceptions like Dinah Shore and Ernie Ford, to veer away from long-term contracts that have no escape hatches.
- The newer breed in management will be less inclined to hew to the tradition of identification with a company-controlled program and hence the trend toward buying participations in hour shows will be stepped up considerably.
- Syndication will loom bigger in the automotive picture, because Detroit will be able to turn to this facet of tv in cases where influential dealers demand greater program identification for their markets. (Ford tests in this regard, it is intimated, have so far turned out quite satisfactory.)

Take it strictly as Washington speculation, but where new FCC chairman Newton Minow is expected to exert early pressure is on the stringing together of too many commercials in tv, or what is better known as spotting.

If this anticipation starts gathering credence in agency-advertiser circles, don't be surprised if there's a rush to reestablish on-the-hour franchises, something that not so long ago was a popular thing with Maxwell House coffee and divers cigarettes.

Apparently taking its cue from JWT-Ford dealer efforts, N. W. Ayer is bent on getting where it can the local radio rate for Plymouth-Valiant dealer groups.

Ayer's gambit in this direction last week: inquiring of Michigan stations whether they were granting local rates to "regional automotive groups."

The query obviously had a disturbing effect on the rep field. They recalled Ayer media chief Les Farnath's notice to them last summer that if the local rate confusion were not clarified soon the agency would deal directly with stations in behalf of clients whose competitors were getting the local rate.

Explained an Ayer timebuyer to SPONSOR-SCOPE: All we're doing is finding out whether the local rate is being applied to regional dealer groups. Where there's no local rate we'll pay the national rate." (The Michigan flight, incidentally, breaks 20 February.)

P&G last week swept the board clean of its spot tv schedules on Cheer (Y&R). The step's just temporary. It was done to reevaluate its needed spot weight.

Another sweep of the spot board: Anahist (Bates). The brand lately has been fattening up its network tv participations.

America Chicle is implementing the policy it adopted last fall of allotting a more substantial share of its budget to spot tv.

It's buying via Bates 17 to 23 schedules in quite a list of markets, with extra weight in markets where Dentine and Clorettes are not getting the wanted exposure through the raft of day and nighttime participations Chicle sponsors on ABC TV.

TvB has moved its research efforts into a field that's coming under more and more challenge from advertisers: namely, the degree of attention paid to tv commercials.

What the TvB project consists of: a pilot study seeking to measure how certain commercials have registered with and impressed viewers.

JWT and Y&R among others have had continuing studies along these lines for some time. (For Marion Harper's latest views on this subject see SPONSOR-WEEK, page 00.)

Here's likely evidence that Crest has got the maximum ride out of its pat from the American Dental Association: the same P&G's Gleem has moved ahead in share of sales in the food index.

It's only by eight-tenths of a point but that still puts Gleem now No. 2 to the champ, Colgate.

Still another comeback: the Betty Crocker layercake mix has taken the lead back from Duncan Hines, if only by a six-tenths margin. Hines in the October-November store count went down five points, with much more of the difference going to Swansdown. Special case allowances may have had a lot to do with it.

Even though the casualty rate for nighttime tv network programs keeps going up from year to year, a series with a 25-30% share has a better than 50% chance of surviving into the next season.

That seems to be the key observation to be made from the following chart from Nielsen showing the program turnover by share level as it stacked up for November-December 1959:

SHARE	NO. SHOWS	% HELD OVER FROM PREVIOUS SEASON
45% plus	6	100%
40-44.9%	13	92%
35-39.9%	16	88%
30-34.9%	21	62%
25-29.9%	24	58%
Under 25%	34	15%
Average Share	Total Shows	Returns
30.1%	114	56%

What lots of stations will welcome as a change: Lanolin Plus (LaRoche), one of barter tv's biggest customers, will soon be putting cash on the barrelhead for schedules.

The cash list will run to around 60 markets, leaving about 65 markets still on a barter basis.

Affiliate reaction to CBS TV's introduction of the minute participation rate for its 10 to noon span of programming was not without an amusing sidelight.

The network's station relations department whipped out this wire to hesitating affiliates: "Hurry! hurry! hurry! we'd like your acceptance of the daytime minute plan by close of business Friday."

Responded one affiliate: "We deplore the plan. Believe it bad! bad! bad! for the industry."

(For affiliate, rep. agency, advertiser, etc., appraisal of plan see page 33.)

It looks at the moment that if P&G has nighttime doings with ABC TV next season it will be strictly on a participation basis.

P&G agencies have this expectation: the Rifleman and The Law and Mr. Jones—the latter if ABC agrees to waive its contract control—will wind up on NBC TV.

ABC could say this season it had the bulk of the P&G nighttime business.

Lever has quite a poke to put into network nighttime tv for the summer, but it'll probably put off its buying until the last minute.

Reason for delay: it figures it will then be in a much better buyers' market.

There's also a lot of spot tv in the offing, but this will be bought with the need and regardless of anything else.

Admen generally recognize that the special news events program offers a potent audience vehicle for the next two years or so but their inclination to do something about it is dogged by a hard-to-solve dilemma.

And that dilemma is: how can you sell a client in buying a franchise in program group of this sort when you know that the placement and content of his commercials will be at the mercy of the producers of these news documentaries?

As one agency executive put it: some of the special news events program producers hand down edicts as though they were the New York Times, overlooking in the process the simple fact that the viewer has become accustomed to changes of mood between the program and the commercial content.

New York agency executives just back from lookarounds in Hollywood are voicing the opinion that the freelance tv program producers are facing a bleak 1961-62 season.

It is their estimate that the freelancers have anywhere from 125 to 150 pilots in the works which have hardly any place to go if the networks adhere to their plans to cement into their schedules a night progression of one-hour shows.

Note these admen: since network scheduling is becoming less and less a free market, it would be easy to predict that independent ranks in two or three years will be shaken down to four or five suppliers.

The outlook is for ABC TV to go exclusively 60-minute programming Sunday night next season, which would mean but four shows on tap between 6:30-10:30 p.m.

ABC TV apparently isn't letting up in its effort to find a format that would tend to put its affiliates on a competitive basis with Jack Paar.

In the planning stage is this idea: putting on reruns of such series as Maverick and Sunset Strip and Hawaiian Eye from 11:15 to 12:15 p.m.

Half of the commercial spots would be made available for sale by the stations.

Agencies that have been felt out on the proposal are under the impression that the starting date would be before the summer.

An obvious adverse effect: the sale of old features.

Brown & Williamson's allocation of corporate commercials to some of its night-time network tv has stirred some speculation regarding the objective.

Two of the speculations, which, by the way, Bates completely disavows:

- 1) B&W is being spun off from Imperial Tobacco (Canada), preliminary to the making available of an American stock issue.
- 2) There could be a B&W brand on the way.

Sellers of tv haven't as much to worry about in competing against magazines on price vs. audience delivered as they might think they have.

Told SPONSOR-SCOPE by a leading cosmetic advertiser: the media costs of the 11 magazines he uses has gone up 13% the past year, whereas their circulation has increased less than 6%.

NBC Radio has thrown in the towel with regard to its ability to sell the Friday night stretch of Monitor: it's cutting out the two hours and 30 minutes of this portion of the Monitor weekend.

Remaining intact for Monitor: Saturday, 8:05 a.m. to midnight and Sunday, 3 p.m. to 10 p.m. Monitor sales had been close to 90% until the turn into the New Year.

Campbell Soup's (BBDO) bullishness about spot radio is as stalwart as ever: it's embarking 20 February on another nine-week campaign in approximately 80 markets.

Why the canner continues to be so radio-minded: the continuing frequency provides a tool for selling Campbell's less popular soup varieties.

The key word in Campbell's radio lexicon: tailor-made.

Don't be surprised if CBS TV before very long establishes a more favorable compensation structure for its affiliate stations.

According to what some major agencies have heard, the maximum percentage under this revised escalator may not be far from the net proceeds obtainable for an affiliate if it sold the time locally.

The move would serve, as these agencies see it, to assuage in large measure affiliate reaction to network trend toward wholesale overlapping into station option time.

CBS' more immediate gesture in that direction: allowing affiliates to sell time in reruns of Gunsmoke as of 7:30 Tuesday night's next fall when the network introduces a Saturday night one-hour version of the same series.

Some stations don't regard this Tuesday grant as a windfall, because in giving up 10:30-11 p.m. Saturday they're losing, they say, one of the most desirable spot half-hours of the week.

Pillsbury (Burnett) appears to be encountering some difficulty in getting stations to accept piggybacks combining cake and pancake mixes.

Attitude of the demurring coterie: the rate for the two brands would still be the minute rate and that if they were followed by another commercial regardless of length the station would be guilty of triplespotting.

Factual note: the use of piggybacks, particularly associated with Bates, has been increasing the past two years, most of them, unlike Pillsbury's, comprised of unrelated products.

For other news coverage in this issue: see Newsmaker of the Week, page 10; Spot Buys, page 49; Sponsor-Week Wrap-Up, page 68; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 75; and Film Scope, page 56.



FARM GALS ANALYZE SPRING CROPS!

...in the Land of Milk and ^M~~H~~oney

And they've decided the Ivy League needs more cultivating! Seriously, with our ideal living conditions, today's farm families are modern as Manhattan. And speaking of analyzing, how's this for good Television:

1. Channel 2 for these extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ^M~~H~~oney!

WBAY-TV

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY

2



49th and Madison

Liked code story

Congratulations, and thanks, on that superb story on the Radio Code in the 16 January issue of *SPONSOR*.

I have a feeling it's going to bring many into the fold, and I, as a member of the board, am personally grateful to you.

Cecil Woodland
general manager
WEJL
Scranton, Pa.

One, above all

Many of us in radio are already getting reactions to the "Sponsor Hears" item about JWT's local rate accom-

plishments (16 January) for Ford.

While it's possible that JWT has been able to buy 80% of its stations at local rate it could well be true that at the same time they're buying 70% of these stations at national rates.

Many stations, realizing that a one-minute spot is 60 seconds no matter who buys it, have only *one* rate and while this could be called local, we prefer to call it general.

The interpretation that can easily be read into your report is that 80% of the stations being bought by JWT for Ford are selling "off rate" which is unfair to both the stations, and JWT as well as Ford. JWT enjoys one of the finest reputations in the

industry—they are firm believers in the published rate card.

In defense of the ethical station operators who we represent, we request that you call attention to the fact that more and more stations are moving to a one rate policy. Call it local, national or general rate.

Carl L. Schuele
president
Broadcast Time Sales
N. Y. C.

• This true, included, says JWT, in that 80% are the many stations on the Ford list that have adopted a single rate.

Gets results

I would like to take this opportunity to thank you for allowing me to discuss our WEBR "Sing Along" story in your 26 Dec. "Sponsor Asks."

Of particular interest to me was the response I received from people directly and indirectly connected with our business. I suppose this should not have come as any surprise, but when you get direct action for information such as we did, it is indeed most gratifying, and once again proves that *SPONSOR* can get results.

William A. Schweitzer
program director
WEBR
Buffalo, N. Y.

Fine—to a point

It was with great interest that I read the piece on jingles contributed by Ben G. Allen, tv copy group head at BBDO, in the "Sponsor Asks" column in your 2 January issue.

Everything was fine—to a point. I enjoyed his sage comments on the influence of music, its ability to set the stage properly for a desired effect, the power of music to motivate. It was great, and made me feel good.

But then I was brought down by the last paragraph in which Mr. Allen states that "no one . . . has done any research on the effect of motivational music." Has a quarter-century of experimentation, pioneering, scientific study in the field of background music gone to waste?

We've got so many facts and figures here at Muzak on the influence of music on individuals at all times. I pause at itemizing the material. Ask Mr. Allen to come on down sometime and see for himself.

Stanley Warren
director of public relations
Muzak Corp.
N. Y. C.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGE 71% SHARE OF AUDIENCE

According to November, 1960 ARB we average 71% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Nae Stotian
Represented by
H-R Television, Inc.

Photo: Containerboard and Kraft Paper Division of Continental Can Company, Hodge, Louisiana

GEARED TO A GREATER DETROIT



President-elect John F. Kennedy and Michigan's new governor, John B. Swainson, interviewed by Dr. Dempsey of WJBK-TV.

Whether it's bringing a Detroit Lions football game from California, a Detroit Tiger baseball game from Briggs Stadium, or rousing an apathetic citizenry to public concern about Civil Defense, WJBK-TV gears its programming to the interests and needs of a greater Detroit and a greater Michigan.

Typical example: Channel 2's Community Projects activities, headed by Dr. John T. Dempsey, News and Public Affairs Director for WJBK-TV and Radio. Known to us and recognized by the community as one of the most highly qualified men in television, Dr. Dempsey is an associate professor at the University of Michigan where he earned his doctorate in political science. Both he and station management continually query hundreds of Detroit leaders to determine what subjects most need airing in the interest of a better community. Result: such timely discussions and documentaries as "Detroit's Daily Dilemma" (traffic); "The Human Side of Politics"; "Detroit's Survival" (civil defense); and "The Michigan Farmer", all presented by limelight personalities on WJBK-TV's Press Conference, Detroit Speaks and Project 2 programs.

This timely localized approach, plus continuing effort in all areas of public service, have come to be expected of WJBK-TV. Providing such service is far more than an assignment or obligation. It is our pride and pleasure to take this active part in the life of the big busy 5th market we serve, where month after month in ARB and Nielsen Channel 2 is audience leader.

**DETROIT'S NO 1
STATION
WJBK-TV**
a Storer Station
CHANNEL 2 CBS

NATIONAL REPRESENTATIVE: THE KATZ AGENCY

KRNT-TV is very big in Des Moines

Big in total audience – see all surveys

Big in total adult audience – see all surveys

Big in service to the community – see Central Surveys

Big in news – five years of dominance – see all surveys

Big in personalities – see Central Surveys

Big in believability – see Central Surveys

Big in local business – see FCC figures

Big in the lives of people in the community – see the people

Big in sales impact – see Katz

KRNT-TV is Des Moines Television

A COWLES OPERATION

30 JANUARY 1961

SPONSOR-WEEK

- **Marion Harper asks for less image and more impact**
- **600 politicians to get AFA red carpet treatment**
- **Lincoln-Mercury buys all station airtime for hometown push**
- **\$2.7 million more in Gillette's \$13 million budget to net tv**

Marion Harper's broadcast credo: impact research, not nose-counting

CHICAGO

There's too much nose-counting in tv and radio, Marion Harper, Jr., president of Interpublic, Inc. (formerly McCann-Erickson) said in Chicago last Monday as he outlined several projects his agency is experimenting with in qualitative research and impact studies.

He spoke before 900 persons at a joint meeting of the Sales-Marketing Executives Club with the Chicago Federated Advertising Club, the Chicago Broadcast Executives Club and the American Marketing Assn.

Among the projects outlined by Harper:

- The development of an excitement index, which measures interest in a commercial;
- Experiment with a device which measures viewers' interest in commercials without them knowing it;
- Study of children's reactions which are more spontaneous than adults'.

Trade groups, he said, in broadcast and in advertising should take more voluntary action in setting up professional goals within the organization which, in turn, better the economy.

"The claim that we are living in a mature economy with saturated markets is literary fantasy," he charged, noting that "the average operating rate for all manu-

facturing is less than 80%." Yet distribution productiv-

ity shows an even greater lag, averaged at a one per cent gain per year contrasted with three per cent for the economy as a whole.

B&W renews affinity for spot tv

Brown & Williamson, which under the wing of Bates has oriented itself more and more to network tv, is again giving spot an encouraging rattle.

It's lining up prime 20's and 60's in 50-60 markets to add the extra weight where needed for several B&W brands. Reps are being given the impression that these schedules have 52-week objectives.

Another tobacco leader that's been moving more and more toward a semi-franchise orbit the past year is Lorillard.

LINCOLN-MERCURY BUYS 3,000 RADIO SLOTS ON 1 STATION

History-making radio saturation drive went on the air in Detroit last week as 21 Lincoln-Mercury dealers in the metro area bought every available program and announcement on a single station—WJBK—for an all-out two-week push which ends 5 February.

Jerry Martin, v.p. for air on the Ford account at Kenyon & Eckhardt, Detroit, says special effort has total of 2,612 minute announcements, 92 five-minute newscasts and 10 programs in a sports strip. The high volume cars—Comet and Mercury—are getting the heaviest emphasis, only a few mentions for Continental.



Marion Harper, Jr.

AFA lays problems plus red carpet before 600 politicians this week

Opening salvo in advertising's 1961 battle to acquaint governmental and legislative leaders with industry problems and ideas will be heard in Washington Wednesday as the Advertising Federation of America meets for its annual mid-winter conclave at the Statler-Hilton.

Some 600 Congressional leaders are expected to attend the annual reception Wednesday evening, with such dignitaries of the new administration as Secretary of Commerce Luther H. Hodges in attendance during the day.

Most of the admen's attention, however, will be focused on James M. Landis, President Kennedy's special assistant on regulatory agencies, who at presstime was expected to key the luncheon meet with a summary of his recommendations for revision and reform of such bodies as the Federal Communications Commission and the Federal Trade Commission.

Another speaker of special interest to the ad pros from all parts of the country will be Bob Wilson, Repub-



Arthur Fatt

lican of California, discussing "A Congressman Looks at the Advertising Industry." He is the only practicing advertising agency executive in Congress.

The conference chairman is Arthur C. Fatt, president of Grey Advertising, New York. Among the other top speakers is the keynoter, William B. Murphy, president of the Campbell Soup

Co., and AFA Chairman James S. Fish, vice president of General Mills.

D'Arcy trains production people, newcomers with field trips

Field work and lectures on broadcast production as well as other media techniques is the Tuesday and Thursday routine for more than 100 employees of D'Arcy Advertising in St. Louis starting this week.

The agency's own p.r. and publicity group has developed a series of field trips to broadcast stations and a total of 23 suppliers for production employees, newcomers to advertising and some of its creative, media and research personnel.

Aim is to familiarize agency staffers with background to jobs, with end goal of better advertising, service.

Off-season selling for Parker

Innovation in toy-game advertising and marketing is pointed up in the new spot radio campaign of Parker Bros., 78-year-old games publisher. A quick seven-week campaign promotes the Rook card game during what is normally a post-Christmas doldrums period. The game, a favorite of Southerners, will be sold via some 1,500 commercials in 23 Southern cities. Agency: Badger and Brown-ing & Parcher, Boston.

Hamm's beer ahead in 'favorite' tv commercials as well as sales hike

Even though the beer industry as a whole showed a slim 0.6% barrel gain for the first 11 months of 1960 contrasted with the same 1959 period, last week Theo. Hamm Brewing President William C. Figge reported a striking 10% sales rise for the year.

It's no coincidence therefore, in the minds of brew-savvy admen, that Hamm's television commercials have rated No. 1 in American Research Bureau's viewer popularity rankings for the past two years (with the exception of only a single month, last March, when the off-beat Kaiser foil announcements came out first).

'Iffy' radio copy slated for new Tassette personal item

Controversial product soon to be debuted with a saturation radio and newspaper campaign in the New York metro area is Tassette, a menstrual device for women which has given Weiss & Geller agency copywriters considerable pause for thought.

Copy, as of these pre-introductory campaign days, is designed to give the what-how facts straight to women listeners without the usual reliance on "euphemisms, secretive and symbolic expressions and evasive descriptions." Radio was used during tests in New England, Rochester (N.Y.), Harrisburg-Baltimore, Columbus (O.).

Product, which may go national, is made by Tassette Inc., of Stamford, Conn.

For Hong Kong, later is better

ABC TV's test of Hong Kong with two shows last Wednesday (25 January) netted higher late-night ratings over-night Arbitron shows. Episode aired 7:30-8:30 bagged 13.5 rating (12.2 for same time previous week) 23.7 share (compared with 20.7). Second show, 10-11 had 14.0 average rating, 24.6 share (compared with previous week's Naked City, 18.4 rating, 33.1 share).



"RCA Color TV Tape... the Equal of Color Live!"

—says William B. McGrath, V.P. and
Managing Director, WHDH-AM, FM, TV, Boston

Here at WHDH-TV we are enjoying great success with our RCA Color Television Tape operation. Taped programs, commercials and special events sparkle in color. We find color *tape* the equal of color *live*—and with the convenience and ease that only RCA TV Tape can give.

RCA Color TV Tape Recorders have completed our RCA all-color facilities. We do all our local programs in color. Color sells. By adding the client convenience of tape to the new dimension of color, we have an unbeatable combination for sales success."

RCA Color TV Tape Recorders are proving themselves in installations like WHDH because they are designed for color. Picture quality is virtually built in, thanks to

multiple monitoring checks. You can check through the entire system for the very best picture. Precision head-wheel interchangeability for color, too, means you can play back tape on any machine, regardless of where it was made.

More and more broadcasters are specifying RCA TV Tape for color operation because it is part of a completely matched line of color equipment available from one single source—including color TV tape recorders, studio color cameras, 3-V film cameras and projectors, color monitors, switching and special effects. They find service before and after the sale of the kind that only RCA with its broad background in color television can perform.

Find out how you can
get live color quality
with tape convenience.
See your RCA Representative.
Or write to RCA, Dept. PE-264,
Building 15-1, Camden, N.J.



The Most Trusted Name in Television
RADIO CORPORATION OF AMERICA

Gillette: \$2.7 million more into net tv shows

Outlay of \$2.7 million for eight general-audience programs marks the first time Gillette has heaved-up in the spring, non-sports months. Sports on tv gets the biggest portion of its SPONSOR-WEEK-estimated \$13 million annual ad budget. Gillette admen think they should round out their tv sked through the year even though sports—except for boxing and bowling, now sponsored—are out of season much of first half. They

reason product line is sold all year 'round so there should be no hiatus.

Boxing continues as Gillette's mainstay with this and other sports features directed primarily to men. But the four new NBC TV shows—The Americans, Laramie, Outlaws and Michael Shayne—reach a broader, all-family audience, as do Gunslingers on CBS TV and The Islanders, Roaring 20's and Stagecoach on ABC TV.

Ticonderoga pushes pencils toward triple-goal morning radio audience

Interesting three-goal use of radio by an unusual air product is seen in the new schedule of the Joseph Dixon Crucible Co., Jersey City, N. J., maker of Dixon Ticonderoga pencils.

Starting today, company is airing early-morning minutes at the rate of three per week on stations in four major markets in move to reach company's salesmen, its dealers and office people.

6 Chicago spot skeds readied

Spot tv activity along Michigan Ave. last week about held its own. Among accounts setting up tv schedules Jack (Burnett); Mars Candy (NL&B). Radio: Foulds Macaroni (C. E. Frank); Rival Dog Food (NL&B).

Guide to Kennedy's new quarters



In pre-inaugural New York visit, President-elect John Kennedy received from John Smart, president of the Esquire Broadcasting Co. (WQXI), Atlanta, a color movie of the major public rooms in the White House.

Schick switch to NC&K no surprise

Switch of Schick from B&B to Norman Craig & Kummel late last week, with some 70% of \$3 million budget in tv, was pre-ordained. Revlon, largest single stockholder with 20%, has been sparking reshuffling for past year. There's also product conflict, as B&B has ASR account.

Revlon switches from papers to radio for 'word-of-mouth' pickup

Switch from newspaper to radio on Revlon's Sun Bath sun tan lotion is marked by unusual marketing theory. Revlon management and Grey agency account people find that winter tourists bring home word of this kind of product so that one tourist reached by commercials sells 20 more sun-bathers via word of mouth.

New (last week) 13-week sked of minutes, paced to a calypso beat with live voice over, aims at sunshine visitors during the daytime hours, with most commercials adjacent to beach reports (and, in one instance, on a station which rings a bell every half hour alerting tanners to turn over).

Current radio schedule of some 61 announcements weekly on six Miami stations and 25 spots per week on two Phoenix outlets is expected to lead to peak schedule during the summer months in as many as 30 of the nation's top markets. Biggest market push comes after Memorial Day.

Fourth WBC program meet 9 April to key public service as entertainment

Another grand slam bet on public service programing is scheduled by the Westinghouse Broadcasting Co. for a four-day Pittsburgh session starting 9 April. The fourth in a series of public service conferences, however, this year stress this type of radio and tv station programing as entertainment, with a downbeat emphasis on public service features as educational.

More than 400 industry leaders are expected to attend the work-and-play session, with a greater representation from networks and stations this year than during the three previous conclaves (Boston in 1957, Baltimore in 1958 and San Francisco in 1959).

Westinghouse President Donald H. McGannon has also supervised plans this year to admit the general public to some of the seminar sessions in Pittsburgh, home of the group's pioneer station KDKA and of the parent company, Westinghouse Electric.

More SPONSOR WEEK continued on page 68

John Guidor, Pres.-Gen. Mgr., WMTW-TV
Portland, Me.—Mt. Washington, N. H.

Why MT. WASHINGTON TV

Bought Warner's "Films of the 50's"

Says John Guidor

**"You might think
we didn't need them"**

"We already had what may be the largest film library in the country, including all four major packages.

"But we felt we could not miss this chance to sweeten our schedules with these strong late releases. We owe it to our sponsors.

"They're not only great audience-getters in their own right but they give balance to the good but older pictures in our popular EARLY SHOW and late WORLD'S BEST MOVIES."

Warner's Films of the 50's ... money makers of the 60's



**SEVEN ARTS
ASSOCIATED
CORP.**

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • ADams 9-2855
LOS ANGELES: 11358 Elglerwood St. • GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data).

HANG THE CITY POPULATION!

*The Charlotte TV MARKET is First
in the Southeast with 642,500 Homes**

We'd be the first to admit that it stretches the imagination to hang a city population of more than two-hundred thousand—but *hang the city population* when counting necks in the entire Charlotte Television Market!

The real kicker is that WBTV delivers 55.3% more TV Homes than Charlotte Station "B"! **

*Television Magazine—1961

**ARB 1960 Coverage Study—
Average Daily Total Homes Delivered

Compare these SE Markets! *

Charlotte	642,500
Miami	561,500
Atlanta	535,300
Loueville	420,200
New Orleans	366,900
Richmond	267,200

WBTV

CHANNEL 3  CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

STILL BOILING: CBS TV'S DAY PLAN

➤ But station fury over sale of minutes is cooling after parleys on 'realities' with network brass

"We are not selling spot!

"This is not a price war!

"This will result in more revenue for our affiliates!"

Thus did Joe Curl, CBS TV daytime sales director, answer the storm of comment, criticism, and scuttlebutt that erupted last week with the announcement of CBS TV's decision to toss away several of its selling traditions and join in the battle for daytime revenues with no holds barred. At week's end, although buffeted by criticism from affiliates, station representatives and some rival network executives, Curl firmly maintained that no trouble was anticipated—even though several affiliates were talking of bucking the network. As one station owner put it to SPONSOR, "What we'll have to do is tell them to go hang with their morning stuff."

Others, however, after meetings with Curl and other network officials last week were privately admitting that they were beginning to appreciate the realities of the network's position, and that much of the plan would probably go through. It seemed to be a question of the value of network affiliation outweighing their fears of

STRONG REACTION, STRONG LANGUAGE

What reps/affiliates said:

Station representatives called the CBS TV action a "bald outrage, a complete invasion of the spot field," and likened the trend in daytime network television selling to the last days of network radio. Affiliate operators opposed the plan because it would accrue them lower rates, would make product protection impossible, would impose a summer rate which they never have accepted.

What admen/clients said:

Agency media people and their clients hailed CBS TV's "honest presentation" of what they were selling and noted that the changes would make buying daytime network television simpler for them, but they had reservations about one aspect of the plan—the flat rate that could mean buying without knowing how many stations would be carrying their messages.

What rival networks said:

Some spokesmen for the two rival networks praised the move and called it the best development for the industry as a whole, and not unexpected. However, some saw in CBS TV's outright dropping of billboards the sacrifice of one of the basic strengths of daytime network tv—sponsor identification with a very emotionally involved audience calling the move "destructive."

Affiliates charge that a grossly unrealistic value has been placed on their time

network encroachment on spot.

The network that never sold less than a quarter-hour unit has revealed the following plan to go into operation 13 February:

- Minutes will be sold between 10 a.m. and noon.

- Billboards will be eliminated in this period.

- Minutes can be rotated within this period.

- Advertisers may buy as many minutes as they require, can get out and get in at will, don't even have to buy 13 weeks—but can buy shorter flights.

- The network will actually tell an advertiser his cost-per-1,000.

- The network will allow piggybacks in this period, but will not sell 30's.

- Affiliate stations will have the privilege of selling the first minute of each of the 10 a.m.-noon programs locally.

- Two afternoon shows, *Full Circle* and *The Millionaire*, will also become part of the new discount setup to the extent that the minutes pur-

chased there may be applied to the morning minute total.

- CBS TV will draw a line between summer and winter daytime rates, and will give an added discount in the daytime. Cost-per-1,000 homes will go as low in summer as 74¢. This discount structure is based on an average of 2,400,000 homes in the winter and 2,700,000 homes in the summer (greater tune-in due to added youngster availabilities).

The basic question that troubled the industry last week: Can you take over so many of the strong tools of spot without eventually becoming spot? Affiliate stations and their representatives howled, "No!" and were fighting mad. They envisioned more and more encroachment on spot selling unless the affiliates put the brakes on the networks.

Several affiliate owners went so far as to predict to SPONSOR that CBS TV might "go black" during the 10 a.m.-noon period if the network did not return to conventional operation. They deplored the "grossly unrealistic value" that CBS TV has placed

on its stations' time and indicated that resentment and astonishment were widespread among affiliate chiefs—many of whom are presenting their grievances in person this week in conferences at 185 Madison Avenue.

Rival network executives saw nothing surprising in the web's action, noting that it had only been a question of time until TV dropped its long-cherished policies by cutting rates and seeking flexibility. Some thought, however, that CBS had gone too far.

As for the agencies and their clients, their reaction was highly favorable but with some frankly stated reservations. Media directors gave CBS TV credit for an "honest presentation" of what it is selling, and pointed out that the changes would make buying simpler for them, that it was a break for the small advertiser and the client who had not previously been a heavy user of the daytime medium.

But they were cautious on one point, the unusual situation brought about by a flat rate and the fact that they do not know how many stations they get for that rate. Several agency men commented that it was "too early" to pass judgment.



CBS TV's embattled Joe Curl answers:

"WE ARE NOT SELLING SPOT! The other two networks are selling network minutes in one form or another because advertisers demand it. But, remember, we are not selling spot. We are selling network minutes, network time in smaller portions. CBS needed a more flexible daytime setup. We couldn't buck the trend, and as much as I don't like it, I think it's coming to nighttime, too."

"THIS IS NOT A PRICE WAR! This is an official and legitimate rate reduction in the morning (between 10 a.m. and noon). It won't go any further; we've established a definite rate; we will stick to the rate. We are not going to cause a price war."

"THIS WILL RESULT IN MORE REVENUE FOR OUR AFFILIATES! This decision took more than seven months of working . . . on the ground rules . . . until we came up with this plan. This is not intended as a sermon, but it's a fact that CBS believes in quality and integrity, so we decided on a rate and printed it. Everybody gets the same deal; everything is specific. Stations know what we are doing and so will the advertisers."

CBS TV's per-minute rate, cost-per-1,000 (10 a.m.-noon)

ANNUAL MINUTES	WINTER		SUMMER	
	COST-PER-MINUTE	CPM	COST-PER-MINUTE	CPM
201*	\$3,200†	\$1.33	\$2,800	\$1.01
201 to 400	3,100	1.29	2,700	1.00
401 to 600	3,000	1.25	2,300	.85
601 to 800	2,900	1.21	2,200	.81
801 to 1,000	2,700	1.13	2,100	.78
1,000 and over	2,500	1.01	2,000	.74

CBS TV changes in sales policies for 10 a.m. to noon period include (1) making time available in straight minutes, (2) allowing advertisers to rotate minutes and (3) summer, annual minute purchase discounts

*Two shows in the afternoon, 'Full Circle' and 'The Millionaire' also become part of the new discount setup to this extent the minutes purchased here may be applied to the morning minute total.

†This discount structure, which takes effect 13 February, is based on an average of 2,100,000 homes in the winter and 2,700,000 homes in the summer (the tune-in in the summer is greater because of the added youngsters available).

It was not "too early" for some station owners. Typical was the comment of one who declared, "Many of us are aghast, and so are many of their owned station managers. I think this move is destined to create the biggest stir we've seen. There is so much more at stake for the stations that the move will be fought, and fought hard, at meaningful levels. I predict many stations will be up in arms and won't clear for it."

Many of those affiliates are key market stations, and they have indicated to their representatives that they won't accept the CBS TV plan. Four major reasons were cited:

1) On a contractual basis, the new rates would be below what they are getting under present contracts.

2) The network—because of its minute rotation plan—would be dictating to them as to what advertisers they can take and can't take during the 10 a.m. to noon period. This, they maintained, would make product protection impossible. The only way out would be for the stations themselves to set up a concentric system of spot rotation, which they indicated they didn't care to tackle.

3) Smaller market stations would doubtless be hurt.

4) The key affiliates in question declared that they have never accepted summer rates of any kind, and didn't want to start now. The summer rate issue seemed to be lost in the discussion of the other two last week, but as one station man said, "If it were their only change it would be enough to make us reject them."

What frightens many of the affiliate owners is that, with the pattern of network radio's decline still fresh in their memories, daytime tv seems to them to be following that pattern.

"The beginning of the end of the original network radio," a top rep salesman pointed out, "came when it reached in every direction with wide-open, catch-all participation plans. The stations finally decided to program themselves because they were getting less money from the networks than they could get by selling themselves. Just as a few key market stations tolled the death of network radio as a real money-maker, so it could happen again unless this daytime tv medium wakes up."

Another leading rep salesman called the move "a bald outrage, a complete invasion of the spot field. The networks are going into the spot business and proposing to pay stations on a network level for business

that stations should be getting exclusively on a spot level. That's our reaction and the reaction of network affiliates who have contacted us."

Spokesman for the three networks, however, played down the dramatic nature of the move, seeing it as another step in the gradually changing pattern of network selling practices. At CBS, Joe Curl stood by the move and stated emphatically that "we expect the new policy to result not only in better coverage, better ratings, and better share-of-audience, but also in more money for our affiliates."

"This decision took more than seven months of working like hell on the ground rules. We tore the thing apart and put it back together repeatedly until we came up with this plan. This is not intended as a sermon, but it's a fact that CBS believes in quality and integrity, so we decided on a rate and printed it. Everybody gets the same deal; everything is specific. Stations know what we are doing and so will the advertiser."

"The other two networks are selling network minutes in one form or another because advertisers demand it," he declared. "But, remember, we are not selling spot. We are selling

network minutes, network time in smaller portions."

There is no question in the minds of Madison Avenue observers that CBS TV had to make some move to counter the scatter plans of ABC and then NBC. Columbia needed a more flexible daytime setup, Curl maintained, with so much demand for minutes from the agencies and advertisers. "We couldn't buck the trend," said Curl, "and as much as I don't like it, I think it's coming to nighttime, too."

As to the move's effect on the spot medium's future, some station representatives were carefully weighing the facts and factors and coming up with some surprising conclusions, among which were:

1) The internecine warfare among the network daytime sales departments might actually draw more attention to the spot medium.

2) In many markets where CBS won't clear, more spot sales will result, and some new steady customers must result from that situation.

3) The network struggle could conceivably destroy the daytime medium as a money-maker.

"It's one thing for the networks to invade the spot field and not admit it," said one rep firm chief who asserted that this practice had been going on for some years. "But CBS TV has laid a rate card right on the line and may discover that sometimes it's dangerous to call a spade a spade. At all levels—even governmental—a proper difference and competition between network and spot selling should be visible."

Still another rep tv sales manager agreed, adding that "in all my years of selling, I've gotten used to the networks invading the spot field as they have a right to do to a certain extent, by the way. I've seen it in radio and in television, and at the same time I've seen spot continue to grow through it all. So I'm not ready to jump out of any windows at this move."

"This is a price war, and the more wars between media the better the agencies and advertisers like it as long as a medium isn't destroyed."

CBS TV's Joe Curl took exception to this remark and stated decisively,

(Please turn to page 62)

8-POINT REBUTTAL TO SPOT TV CRITICS

✦ TvAR replies to specific charges against spot tv by executives of various firms, mostly light to non-users

✦ Lack of a concrete image, buying complexities considered the biggest handicaps, to sellers of the medium

In a week highlighted by network daytime television's struggle for a format and an identity, the medium that most rivals it has also been through some soul searching.

A station representative, having studied the results of a high-level management survey on conceptions of and attitudes toward spot television, decided to go further than merely printing the results ("The View at the Top"). Television Advertising Representatives has released to SPONSOR its rebuttals to the objections voiced against spot tv, in an attempt to explain to the executives who made them that they are overlooking the basic elements involved in media se-

lection when condemning spot tv—does the medium work and is it effective?

"Their reasons for not using spot television," according to TvAR's director of marketing and research, Bob Hoffman, "have little to do with the selling power of the medium. Most of their objections are to side issues not directly related to the medium's effectiveness."

TvAR's answers to the basic questions—does it work and is it effective?—are provided. Hoffman maintained, by spot tv's "phenomenal growth" from \$9 million in 1919 to \$458 million in 1959. "The ability of this 'work-horse medium' to sell

TVAR executives discuss their reply to criticism of the spot tv medium by advertisers. Larry Israel, v.p. and gen. mgr.; Bob Hoffman, dir. of mktg. and research; and Jack Mohler, eastern sls. mgr., found that most griping came from companies that were not big spot tv users



goods and services accounts for the fact that last year 1,381 advertisers invested at least \$20,000 each in spot television, despite the objections raised by some in our survey." Those objections were:

- The complexities involved in buying spot television.
- The waste audience.
- Its expense.
- The difficulty of selling it to an advertiser's sales staff.
- The difficulties in merchandising and promoting it.
- Its lack of prestige.
- Their unfamiliarity with the medium.
- The impression that the medium is not selling itself properly.

These objections were made in "The View at the Top" survey exclusively, it is interesting to note, by "light and non-users" of spot tv. The study reveals no basic dissatisfaction among the "moderate and heavy users" of the medium. "Instead," Hoffman said, "these advertisers, time and time again, commented on the success they have enjoyed with spot tv. While these men were aware of the problems involved in using spot tv, the ability of the medium to move people to buy their goods or services overrode the 'minus' signs," Hoffman claimed.

(The "depth interview" research was conducted by Henderson and McNelis, a professional research organization, among top management executives of leading companies. They did not know what organization was sponsoring the survey, and they were assured that no disclosure would be made of their names or their firms.

(Surveyed were 26 leading all-media advertisers who invested an estimated \$325 million in spot and network tv, newspapers, and magazines in 1959. They represented a cross-section of products and corporate size, and included firms located in eastern and midwestern sections of the U.S. They ranged from very heavy users to non-users of spot tv.

Hoffman also pointed out that the bulk of negative comments came from more conservative "salesmen oriented" companies, whose ad spending in the four major media rose only 3% between 1957 and 1959, com-

Television rep replies to spot's detractors

1. Buying is too complex:

This may be true, but spot tv's results warrant the effort. Furthermore, this is not a client, but an agency problem, and despite certain difficulties agencies continue to recommend the medium highly.

2. There is waste audience:

Obviously, a medium that can blanket virtually every family in a market in a matter of days is bound to include some waste circulation. But "mass" appeal means a tremendous plus at justifiable cost.

3. It's very expensive:

Cost is a relative thing, to be considered in the light of results achieved. The important consideration is the cost-per-1,000 sales resulting from the campaign, and its availability to small clients.

4. It's hard to sell to sales staff:

This argument is fallacious. Advertisers citing this fail to realize that spot tv is highly salable if an effort to sell a sales staff is tailored to a specific campaign, and the sales staff put into the act.

5. It's difficult to merchandise, promote:

These are secondary, but they should be considered at the very outset of a spot campaign so that commercials can be prepared with a view toward their merchandising possibilities.

6. Spot tv lacks prestige:

If glamor and prestige are major objectives, network tv has the advantage. But most companies are interested in day-to-day sales and for them spot is a work-horse medium that moves merchandise.

7. It's unfamiliar to us:

An understanding of spot tv is complicated by the lack of a clearly defined image—complicated by the ambiguity of the word "spot," the versatility of the medium and too-sophisticated presentations.

8. It's not selling itself properly:

Prime reason for this view is that spot tv presentations often examine the medium from the sellers' rather than the buyers' point of view. We must relate to advertisers' selling problems.

Total ad expenditures in four major media (spot tv, net tv, mags, papers)

(MILLIONS OF DOLLARS)

	1957	1958	1959	% Increase 1959/1957
15 Consumer Oriented Advertisers	190	227	259	+36%
13 Salesman/Agent Oriented Advertisers	64	62	66	+ 3%

pared to a 36% increase on the part of the "consumer oriented" companies studies.

Here are TvAR's point-by-point rebuttals to what it calls "complaints based on misconceptions and lack of knowledge of the spot medium" (which, Hoffman said, are "understood," as spot tv is an infant medium," and "even we as sellers are just beginning to learn how effective it really is."

The complexities involved in buying spot tv: "Without a doubt," says TvAR, "it is more difficult to buy spot tv than a network show or a full-page magazine or newspaper ad . . . but the key issue" is that "the results warrant the effort." What's more, "this is not a client's problem, but rather an agency problem." The successful agencies have expert media departments who are skilled in buying spot tv and experienced in coping with the problems that arise.

TvAR sees a trend toward greater uniformity in many areas of spot tv. It includes: (1) standardization of rate cards, (2) standardized billing forms, and (3) standardized contract modification forms. "These are straws in the wind, indicative of an effort on the part of the spot tv industry to simplify and standardize its operations."

The buying complexities, TvAR argues, have been complicated by the concept of "short-flight" campaigns, which require a new buying effort with every wave of advertising. This approach stems from the use of spot

tv as an "opportunistic and tactical tool."

"However, spot tv can be effectively utilized as a strategic ad weapon—on a continuing basis." As pointed out in a recent Petry & Co. presentation ("Selective Pressures on Target"), spot tv used in this way can be considered the "self-refining medium"—where a spot schedule is always subject to a change for the better by re-evaluation and upgrading.

Multi-product advertisers, in particular, have the opportunity to use spot tv on a 52-week basis, TvAR says, switching from one product to another, but at the same time retaining a franchise on the spots they have (a technique adopted by P&G and its agencies).

The "sellers' market" argument represents still another misconception about spot tv, the rep firm states, namely that you must be in "so-called prime time" or else your campaign won't work. While announcements in "so-called marginal time" deliver smaller ratings, they are priced accordingly. The oft-quoted success of Lestail, whose entire campaign was built around announcements in marginal time, proves that all tv time works.

The advertiser using the sellers' market as an excuse for staying out of spot tv loses sight of the fact that throughout the year there are availabilities of some kind during practically all times of the day and night on almost all stations. "if the adver-

(Please turn to page 62)

\$5 MILLION

Policy factors cited to explain closing of tv tape unit, CBS Production Sales

Tape service grossed \$5 million, profited \$1 million in '60, say trade estimates

The CBS Production Sales unit has been disbanded. Personnel are now being transferred to other CBS live operations departments. CBS studios 58, 63, and 64 are being closed.

This news, heard along Madison Avenue last week and confirmed by CBS spokesmen, leaves many commercials people scratching their heads in confusion.

Most confused of all are CBS' tape competitors, who estimate that the defunct network tape unit grossed almost \$5 million in 1960 and made more than \$1 million in profits.

Their conjecture is that CBS' motives in this case really were not economic, but political; that the network was primarily worried about policy and the role its tape unit was assuming.

Their interpretation is that the service was initially instituted only to serve CBS TV clients, that it had come to successfully perform unexpected services for non-network clients, and that all CBS was now doing was reverting to its initial policy.

It's been pointed out that the CBS unit was doing business on programs for use on other networks or syndication, on commercials using spot schedules, and on non-broadcast programs. These included *Omnibus* and *Play of the Week*, and medical and religious programs partly or entirely of the non-broadcast type.

According to this interpretation, CBS had to decide between one of two roles for its production sales unit: it had to support it and free it to become a fully competitive independent tape producer, or it had to curtail it so that it once more was a service

TAPE UNIT FOLDS—BUT WHY?

arm for network clients. Sometime in the last few weeks CBS apparently decided on the latter alternative.

As early as the first quarter of 1959 the tape departments of NBC and CBS had threatened to dominate the tape commercials field. This was by accident, not design. Clients doing live commercials on each network simply transferred the same assignments to network tape services.

Gradually the CBS tape unit took on more and more business. For a time it switched to a policy of actively going after tape business. It built up an aggressive and very successful sales force. By the last quarter of 1959 it became one of the leading tape producers in the nation.

During 1960 competitors' estimates are that one-third of CBS Production Sales' business was in commercials. Of the other two-thirds, perhaps one-fifth was in non-broad-

cast tape program production: medical programs for closed circuit and religious programs used as film transfers in church showings.

When competitors added up programs not seen on tv, programs seen on other networks or in syndication, and commercials seen on station spot schedules, it became clear that a sizable percentage of the unit's activity was not for client use on the network.

This inconsistency between the intention and performance of the CBS tape unit might have been of concern to no one except for one thing: the unit was a remarkable success and enjoyed phenomenal growth and profits. It had become virtually an independent competitor without official CBS sanction. To some it had appeared that sanction was forthcoming early in 1961. But instead of setting up a separate company, CBS seems to have decided to restore the unit to

its initial service function.

What were the motives of CBS in sticking to its policy—at the expense of giving up a \$1 million-a-year profit? This is still a matter for speculation. One guess is that network strategy was to avoid investment and involvement that might lead to long-term losses and responsibilities, despite immediate profit. The evidence for this view is that facilities in New York had been obtained by CBS at premium prices and three studios have now been closed.

Another conjecture is that CBS was concerned that the unplanned activities of its tape unit might touch off unfavorable repercussions in Washington. It would have been a grievous loss to CBS if the activity of this unit—a small one by network standards—were to result in any stigma that might carry over to the network's

(Please turn to page 61)

PUZZLE: WHY DID CBS DROP TAPE UNIT?

POLICY: *Set up only to serve network clients, CBS Production Sales was unexpectedly doing booming business with non-CBS, non-network, even non-broadcast clients.*

EMBARRASSMENT OF RICHES: *What began as incidental convenience for network clients grew into estimated \$5 million gross, \$1 million profit in 1960—all unintentional.*

SANCTION: *Success of unit called for CBS sanction of independence as fully competitive tape producer—which CBS apparently retooled in today's atmosphere.*

FACILITIES: *CBS is closing three New York studios—58, 63, and 64—leased years ago at premium prices during the heyday of eastern "live" tv.*

MONOPOLY: *Conjecture is CBS may be protecting itself from charges of type made by independent producers that it was underselling, wasn't competing.*



MAURICE H. NEEDHAM's dedication to his business has not kept him from many non-advertising pursuits, including ornithology, the Civil War

M. H. Needham: portrait of a

Chairman of Needham, Louis and Brorby can look back on a decade of solid growth, the best year ever (1960), and a hefty rise in radio and television billing.

CHICAGO
Last Tuesday (17 January) Maurice H. Needham, spruce board chairman of Needham, Louis and Brorby, stood before an audience of his employees in the Prudential Building assembly hall and reported

on the company's state of business. This year's annual meeting, the 11th consecutive of such sessions informing employees and the public of the agency's financial health—a singular affair in any agency operation

was heightened by these distinctions:

- It was the first time that Maurice Needham had addressed the group in his new role as board chairman of the agency.



spends two hours reading before breakfast

gentleman

• The report, based on 1960 billings, represents the largest gain in NL&B's 36-year history.

Last year the agency billed \$15,066,266, an increase of \$7,116,582.

18% over 1959. Net income amounted to \$382,533 or less than 1% of billings. Last year's record marks the 10th successive year of billing gains for NL&B, resulting in a decade of 100% growth.

The 1960 report called last year "our most memorable year." Aside from scoring the largest dollar gain in history, 1960 also set a record in net income.

There were two reasons for this happy financial picture. One was the start of advertising for three new clients: Mars, Inc. (candy); Rival Packing Co. (dog food); Massey-Ferguson, Ltd., of Canada (mostly farm equipment). Second, NL&B's older clients increased advertising on several new products.

NL&B has come a long way in other respects. It is now second only to Leo Burnett among Chicago agencies in its air media billings total. The agency puts 57.5% of its total billings into radio and tv. For one thing, its network tv involvement is considerable these days. It was only three years ago that NL&B was agency of record for only one program—*The Steve Allen Show*—which it bought for S. C. Johnson, one of its long-time clients.

Today, NL&B is agency of record for five network shows (one of them on Canada's CBC) and participates in six others. S. C. Johnson sponsors both Garry Moore and *Zane Grey Theatre* on alternate weeks;

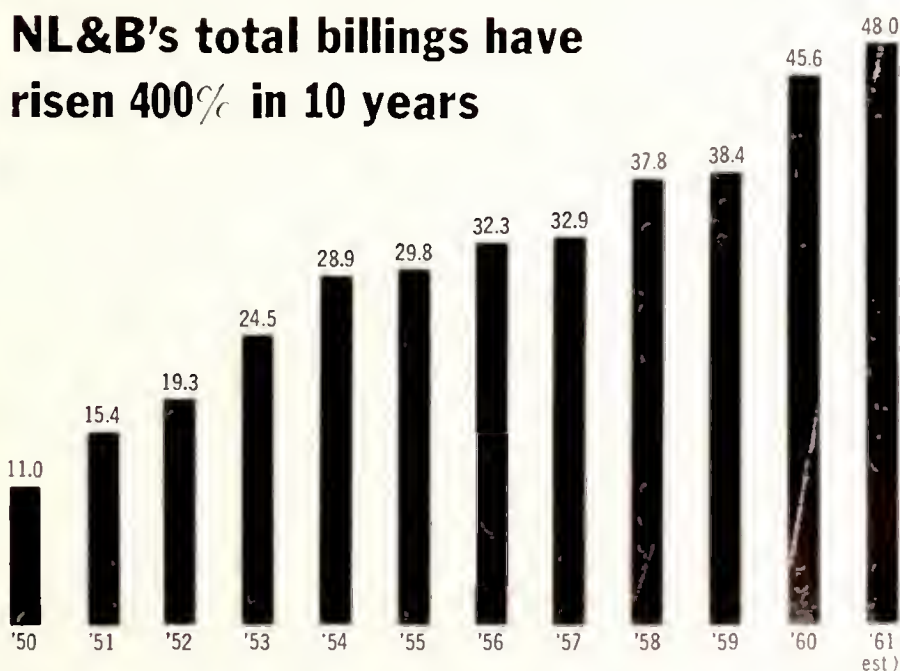
Massey-Ferguson advertises on *Tonday on the Farm* (a Saturday morning show on NBC TV) and the CBC's *Don Messer's Jubilee*. State Farm Insurance is on the Jack Benny show on alternate weeks.

In addition, the agency participates in the Perry Como show for Kraft, bought into the Red Skelton, Ann Sothern and *Angel* shows for S. C. Johnson, and into *Lassie* and the Donna Reed show for Campbell.

It is notable that, on the whole, the programs favored by NL&B for its clients are on the wholesome side. While this certainly reflects the desires of the clients, it is also an echo of the personality and ideas of Maurice Needham—a non-huckster if there ever was one. (Along these lines, it is also notable that two new clients of NL&B—Standard Oil (N.J.) and International Telephone and Telegraph—chose the agency specifically for corporate advertising. Here, again, the atmosphere of the M. H. Needham personality played a part. To achieve an image among consumers, the clients sought one among the agencies.)

While network tv has been getting increasing attention, spot and network radio play key roles in NL&B's

NL&B's total billings have risen 400% in 10 years



Figures atop bars are in the millions of dollars. Agency first billed \$300,000 in 1925 (when it was founded), \$.9 million in 1930, and \$1.9 million in 1940



TRYING IT OUT—Maurice Needham, foreground, test rides a new Saxon auto before writing copy for an ad in 1914. He was manager of the advertisers' service bureau of A. W. Shaw Co.

media plans. For example, International Minerals and Chemical's Accent, heavy in spot radio since the fall, begins extensive schedules on three radio networks (ABC, CBS, and NBC) on 30 January. The agency's biggest spot tv client currently is Mars. Other spot users are Johnson, Kraft, Campbell, Rival, Household Finance, and Oklahoma Oil, a Humble subsidiary (and undoubtedly a factor in NL&B's latching on to another Humble affiliate, Standard Oil).

Tv/radio operations at NL&B are carried out through three autonomous but closely meshed divisions. The media department's broadcast facilities division under Arnold E. Johnson handles air media planning and timebuying. The creative services division, headed by James L. Isham, is responsible for writing and producing the commercials. And the tv/radio programming division, under James G. Cominos (who spends most of his time in the N.Y. office) handles network negotiations and scouts for new programs and talent. (For more details on this, see "NL&B's New 3-Way Radio Tv Setup," *SPONSOR*, 3 October, 1959, page 41.)

Needham attributes much of the agency's success to his method of selecting and organizing people. "I try to lead, not drive," he says. One of his top tv creative v.p.'s remarked

recently that the working atmosphere at NL&B was unconfined. "There are no limitations on our creativity—we are completely free to experiment and develop our ideas."

One of Needham's strongest convictions is that "good writing is among the most important ingredients for successful advertising." And he has always devoted much of his personal attention to the agency's creative operation.

But combined with his emphasis on creativity, Needham has what his colleagues call a depth perception of business problems. acquired, he maintains, in his earlier years in industry. (After his 1913 stint as manager of the advertisers' service bureau of the A. W. Shaw Co., where he wrote most of *System Magazine's* advertising copy, he moved on as advertising manager of Nash Motors, Kenosha, Wisconsin; then to general manager, Barrett-Cravens; and later to sales manager, the Macwhyte Co.)

A primogenitor among agency founders, Needham opened his shop in January, 1925. It was then the Maurice H. Needham Co., one of a handful of advertising agencies springing up to service Chicago's business community. Among them were a few other familiar industry names who, along with Needham, were to achieve national stature: James T. Aubrey's agency, Aubrey

& Moore (now Aubrey, Finlay, Marley & Hodgson), had been in business for two years, as had Geoffrey Wade's agency on N. Wells St. Edward H. Weiss was running a small shop under his own name. Henri, Hurst & McDonald was already seven years old. Lord & Thomas, (now FC&B) was then Chicago-based in the Wrigley Building. Blackett & Sample (now D-F-S) was also Chicago-based. J. Walter Thompson, Erwin, Wasey; Critchfield, Caples, and Campbell-Ewald all had offices here.

Needham went into business for himself after four years with Husband & Thomas, a Chicago agency in which he owned a quarter interest and for whom he wrote copy (the Pall Mall and Pullman accounts). One of Needham's confreres at Husband & Thomas between 1921-25 was Walther Buchen, who, after Needham left, bought controlling interest in the agency and changed its name to the Buchen Co., which he headed until full retirement in 1959.

The first thing Needham did after opening Maurice H. Needham Co. was to join the 4-A's. "I was a firm believer in that organization from the very start," he says.

Among his original clients were Illinois Merchants Trust—an organization of three banks (now Continental Illinois); Kaestner & Hecht Elevators (later purchased by Westinghouse); and Eagle Pitcher Lead.

In the fall of 1929, with its acquisition of S. C. Johnson & Son, the agency name became Needham, Louis and Brorby. Five years later the Kraft account moved in. But, according to Needham, it was during World War II, and the period immediately following, that the agency really began to pick up steam.

Upon entering Maurice Needham's decorous office, high in the Prudential Building (33rd floor), a visitor perceives an aura of salubrity. This is reflected not only by bathed-in-light spaciousness, light beige walls and carpeting, and a panoramic view of Chicago, but mostly by Needham himself. A big, broad-shouldered, slim-waisted man, Needham has the build of an athlete. (He played handball until he was 56). Behind

(Please turn to page 66)

A RETAILER TAKES A HARD LOOK AT RADIO

❖ Merchants don't view radio advertising with the same respect as newspaper, retailer Grinspan tells TAB

❖ He claims retailers need radio but must be taught its use by well-informed, experienced station sales staffs

Last November, in a frank talk to the Tennessee Assn. of Broadcasters, Mel Grinspan, sales promotion director, Shainberg's Department Stores, said, results notwithstanding, "Most merchants don't view radio with the same respect as they do newspaper advertising. . . ." SPONSOR feels readers would be interested in some of Mr. Grinspan's remarks, which follow:

Last summer, when Charles Brakefield (Ed. note: TAB president) asked me to speak at this meeting. I asked him if the members of TAB would object were I to send them questionnaires to help develop some background material for this opus. Out of 74 questionnaires mailed out. I received 34 answers, many with generous and provocative notations.

What was the purpose of this questionnaire? I'll tell you frankly that it was calculated to give me some fuel with which to fire up the differences between radio and newspaper advertising. I don't mean technical or mechanical differences, or even differences in results. I mean differences in the intangible, abstract fields of advertiser and consumer acceptance, respect, prestige, and standing in the community. And why, in my opinion, these abstract differences play such an important part in your relationships with your advertisers.

Let's start by reviewing the questions.

1. Does your community have special coordinated events such as trade days?

30 yes 4 no

2. Do you actively foster and/or

participate in such events?

26 yes 8 no

3. Are you a member of your local chamber of commerce or similar group?

32 yes 2 no

4. Do you or any of your representatives attend meetings?

21 do regularly 7 sometimes
2 never

5. Are you a member of or do you attend meetings of your local retail merchant's association or similar group?

21 regularly 6 sometimes
6 never

6. Approximately what percentage of your total billing is from retail merchants?

From 10% to 99% with
23 over 75%

7. Have any of your salesmen had retail training or background?

19 yes 15 no

8. What are the biggest problems in selling retailers on effective usage of radio? Actually the clinker in this question is the word "effective." There were many hard answers to this question:

One said, "to spend enough time on their radio copy to give us something to work with." Another said, "to make them realize the importance of repetition on a week-to-week, month-to-month basis." Other comments were, "traditional use of newspaper," "getting them to use enough advertising to do the job effectively," "that the salesman has a better idea of a selling commercial than does the advertiser," "convincing them it is important enough to spend time and effort enough to follow through on an ad-

vertising campaign," and "indifference on the part of retailers. Most of them do not seem interested in growing. . . ."

Throughout the fabric of the answers to these questions is the thread of doubt—doubt that retailers will ever be sold on radio, doubt that they understand radio. Doubt, even conviction, that they just plain don't know how to use radio. Whose fault is it that advertisers don't know how to buy and use radio advertising? Is the radio station so eager to get the merchant's dollars that it won't stand on a principle of integrity? Is the station willing to forego a dollar now with the hope that by educating the merchant, the station may get more dollars later? What happens? The station says the merchant expects \$40 worth of radio advertising to produce the same results as \$400 worth of newspaper advertising. Yet, some stations will accept the 10 bucks after having told the merchant actively or passively that \$10 worth of radio advertising will do a comparable job. It's the old idea of a bird in the hand. Let someone else do the educating and the buildup. I'll take the dough now. If the \$10 or \$50 or \$10 does the job—fine. If not, I've lost nothing. The old buzzard won't ever spend any more than that anyhow. Is that the attitude of some stations? If it is, then there is good reason for doubt and lack of conviction. . . .

Let me ask you people a frank question. How many of your salesmen are
(Please turn to page 67)



MEL GRINSPAN is sales promotion director for Shainberg's 44 jr. dept. stores in South

DAISY TV DEBUT A BULLSEYE

➤ Toy gun pioneer moves half of formerly all-print ad budget to spot tv children's programs in 52 markets

➤ Gets 'double exposure' through guest appearances of fast-draw, twirling expert representing the company

Three quarters of a century old, the Daisy Manufacturing Co. (air rifles, toy pistols, and rifles), has taken its first shot at tv, and reports the medium did a bang-up job.

Daisy opened fire on 52 markets, 31 October through 17 December, for its initial departure from an all-print past. An average of three 60-second film spots per week sprayed the areas via children's programs. For added impact, a number of these markets were invaded by "the Daisy Kid," a fast-draw expert who made personal appearances on the tv outlets involved, as well as radio stations, shopping centers and theaters, wielding Daisy weapons.

Nearly half of the Daisy ad alloca-

tion went into this tv effort, while the remainder was invested in youth and parent magazines and Sunday newspaper comic sections. Norval Langworthy, v.p. at Daisy's agency, the L. M. Ramsey Co. of Chicago, points out that tv provided a most welcome opportunity to demonstrate the products. "And with spot we could place our message where we wanted it when we wanted it," Langworthy adds. Outcome of the new media mix: substantial sales increase.

He states that a further plus factor of tv in this instance is that the main promotional effort is devoted to a product inspired primarily by tv programming. This is the "Spittin' Image" six-gun and holster set, so called

because it's modeled after the Colt, single-action, frontier, "Peacemaker" pistol and professional, tilt-out, fast-draw holster used by tv western characters. Gone are the fancy frills and "jewels" that used to bedeck kids' pistol sets. Thus Daisy advertises a tv-inspired product on tv.

Taking full advantage of the opportunity for demonstration, Daisy shows its toy pistol in fast-draw and twirling action, as executed by both man and boy. The psychology behind this double rendition is that the kids like to imitate adults, in this case cowboys, but at the same time they are encouraged by seeing someone their own age doing the tricks, reasoning that if he can do it, they can do it, too. And, for secondary effects, having an adult in the commercials was expected to help arouse the interest of grown-ups who may also be looking in, and who, of course, are the ones who do the buying.

While fast-draw-and-fire is the kids' basic operation with toy pistol and holster sets, Daisy has included gun-

'Daisy Kid' adds to tv impact with appearances, on the air and off

FAST-DRAW expert Dee Woolem personalizes Daisy products (l) for kids gathered at New York area department store, and (r) for viewers of the WNBC-TV, New York, 'Family' show, while Mary Ritz, of the program, shelters her ears. Woolem draws and fires in less than an eyeblink



twirling in its commercials and promotional activities to heighten the product's desirability as part of a new, safe sport. Both fast-draw and twirling have been getting an extra boost lately from tv exhibitions by such personalities as Sammy Davis, Jr., and Jerry Lewis, who have added gunplay to their long list of performing skills.

To inform dealers of its initial tv venture, Daisy sent them a four-color brochure describing the upcoming "over 1,000 tv one-minute spots reaching 97.1% of all tv homes." The mailing listed all 52 markets in the campaign and the names of the programs that would contain the spots. Scenes from the tv commercials were included along with an offer to lend the film commercials to those dealers who wished to buy local tv time. Radio scripts also were included in the offer of advertising aids to enterprising dealers.

Other materials, sent to dealers and stations, related to personal appearances by Dee Woolem. "The Daisy Kid." There were sample publicity releases announcing his coming and describing some of his accomplishments in gunplay competition. Woolem states one of the releases, draws and fires his gun in 12 hundredths of a second, faster than the blink of an eye, which is said to take 16 hundredths of a second, and faster than the gunslingers of the old West, who are supposed to have required 36 hundredths of a second to do the deed.

The dealers also received window posters calling attention to Woolem's coming appearance, and hand-out leaflets for the customers. In addition there was suggested copy for public-address-system announcements to be utilized a week in advance, a half hour before the demonstration, and one for five minutes ahead. This sheet even includes an attention-attracting suggestion: "Cock and fire a Daisy Ricochet Sound Smoke gun before and during delivery of the announcement."

The brochure spelling out the tv campaign also detailed Daisy's pre-Christmas print lineup, which embraced 59 Sunday newspaper comic sections plus schedules in *Dell Com-*



Spots show gunplay by two-generation duo

KIDS like to imitate adults, especially cowboys. They also are encouraged to try feats they see performed by someone their own age. That's why Daisy built spot around these two

ies, Boys' Life, Scouting and Parents' magazines. Included were copies of the print ads, which contain references to the tv origins of the Daisy pistol and holster models, mentioning tv stars who use guns and holsters from which they were copies.

To further interest in the fast-draw and twirling demonstrated on tv, the print ads contain coupons which kids can send to Daisy for free booklets on gunplay techniques. Producing such booklets is another of the several ways the Daisy Co. furthers this growing sport (about 250,000 people are estimated to be in fast-draw clubs), which draws so gratifyingly on its products. The Daisy Kid's personal appearances also stimulate much interest, and he added to this with an article called "Fast-Draw From Six to Sixty," in the opening issue of a new publication known as *Guns Quarterly*.

In this article, Woolem raises the question, "Why do business executives and other busy people practice 'till their thumbs are raw, work long night hours over their equipment, spend at least one night a week in a club meeting, or drive 2,000 miles or more to enter a fast-draw contest?"

He traces the activity's beginnings

as a widespread past-time to 1954, "when western television programs were amazing the experts with their popularity." Fast-draw caught on, first of all because it's "plain, downright good fun," Woolem states.

Then he goes deeper into the motivations behind fast-draw, pointing out its appeal to "an instinctive urge in every man to prove, to himself and others, his superiority over other men," in other words, "competitive spirit." Just as some take up golf or bowling, others go in for fast-draw, which Woolem calls, "a safe, challenging, precise, dramatic way to prove that you are better than the other fellow."

Woolem points up the value of fast-draw not only as recreation, but also as a coordination developer. He advises readers to get in touch with a fast-draw club, and he refers those who can't find one to the American Assn. of Fast-Draw Clubs, 112 Albee Bldg., Washington, D. C.

The benefits that accrue to Daisy from this type of encouragement to gunplay competition, supplementing the tv and print advertising, can be enormous. The Daisy "Spittin' Image" gun and holsters readily lend themselves at least to the practice stage of fancy gunplay.



Florida's most interesting curves...

... are on reports of booming business in the thriving Northeast Florida-South Georgia region.

Only WJXT in Jacksonville puts television advertisers in the swim of things in the *entire* market!

With 65 vs. 39 county coverage in all rating reports, WJXT *consistently* delivers more homes, more people, more opportunities to dominate a prime market!



JACKSONVILLE, FLORIDA

Represented by CBS Television Spot Sales

Operated by The Washington Post Broadcast Division:

WJXT channel 4, Jacksonville, Florida **WTOP RADIO** Washington, D.C. **WTOP-TV** channel 9, Washington, D.C.

Tenting in D.C., or In One Era and Out the Other

Finding a roof for five Corinthian tv station news-and-camera teams in Washington, as the Kennedy era began, was much more difficult than finding reason for their presence. They had no intention of duplicating CBS's superb network coverage; they sought to duplicate only Corinthian's success, as evidenced by coverage of last year's conventions, in relating major political events to their own communities.

Local news doesn't come to us. We go to it, even if it's in D.C.—and even if our definition of local is non-traditional. Without a legacy to stand on, our individual station news teams tackled Project Washington with mike and camera. The Houston group was after, among other things, a Ladybird's eye view; Tulsa hoped to strike oil by spending a day with Senators Kerr and Monroney; our gentlemen from Indiana got on the bandwagon with the state's Drum and Bugle Corps; the young men from Sacramento, reversing Greeley's advice, came east to cover the Inauguration's pomp—and to examine plans for legislation affecting their tele-urban community.

Different regions find different meanings in Washington, 1961. Those differences are best explored by local tv reporting crews and public affairs programming, focusing on political faces and issues of special interest to the folks back home. This is the kind of journalistic initiative, under group organization, that results in high identification with regional audiences, cementing stations to communities and communities to stations.



Responsibility in Broadcasting

THE CORINTHIAN

SPOT BUYS

TV BUYS

Waverly Fabrics, New York: Campaign to promote its decorative home fabrics begins in February, in about 35 markets. Filmed minutes in strong women's shows are being scheduled for five to eight weeks, two to three spots per week per market. Buyer: Nort Sobo. Agency: Ehrlich, Neuwirth & Sobo, Inc., New York.

Chesebrough-Pond's, Inc., New York: Placements on Vaseline hair tonic start early February in around 50 markets. Schedules are for seven weeks using minutes in fringe nighttime, in and around sports program. Frequencies are six to 12 per week per market. Buyer: Al Silverman. Agency: Norman, Craig & Kummel, Inc., N. Y.

General Foods Corp., Birds Eye Div., White Plains, N. Y.: Campaign for B-E's frozen foods begins early February in 15-20 markets. Schedules are for day, early and late night minutes, six to 25 per week per market. Buyer: Steve Semons. Agency: Young & Rubicam, N. Y.

Standard Brands, Inc., New York: About 25 markets get Tender Leaf tea schedules beginning in February. Day minutes, prime L.D.'s and 20's, and fringe 20's are set for seven weeks. Buyer: Joan Ashley. Agency: J. Walter Thompson Co., New York.

General Foods Corp., Institutional Products Div., White Plains, N. Y.: Gaines dog food campaign starts 6 February in 12-15 markets. Schedules of prime minutes and 20's are being bought for seven weeks. Buyers: Stu Hinkle and Sam Spilo.

Quaker Oats Co., Chicago: New placements on Mufflets begin early February in about 15 markets. Moderate frequencies of day and night 60's will run for 19 weeks. Edith Hansen is the buyer at Compton Adv., Chicago. Other schedules began late January on its Flako mixes, through Clinton E. Frank, Chicago. Day and night minutes were set in about 12 markets.

Carnation Co., Los Angeles: Thirteen-week schedules for Friskies were placed in a number of top markets for a February start. Buy was day and fringe night 60's and 20's to hit a women's audience. Buyer: Pat Hipwell. Agency: Erwin Wasey, Ruthrauff & Ryan, L. A.

RADIO BUYS

Fisher Body Div. of General Motors Corp., Detroit: Two-week "Body by Fisher" campaign starts 6 February in about 25 markets. Schedules are mostly traffic hour 30's, using fairly heavy frequencies. Buyer: Maria Carayas. Agency: Kudner Agency, New York.

RADIO-TV BUYS

Wm. Wrigley Jr. Co., Chicago: Its radio lineup for the year begins again in March for 52 weeks in the customary Wrigley markets, with shopping-hour minutes being used. In tv, 52-week schedules of minutes and 20's were set in January in selected major markets. Buyer: Jean Seaman. Agency: Arthur Mayerhoff & Co., Chicago.



KOTV
TULSA

KHOU-TV
HOUSTON

KXTV
SACRAMENTO

WANE-TV
FORT WAYNE

WISH-TV
INDIANAPOLIS

WANE-AM
FORT WAYNE

WISH-AM
INDIANAPOLIS

Presented by H-R

ATIONS

How can stations profitably merchandise for clients?

Noel A. Rhys, executive vice president, Keystone Broadcasting System, Inc., N. Y.

There are several reasons why it is profitable for a local station to merchandise its accounts. We have found, for example, between 80% and 85% of our stations cooperate in a merchandising program which we established 14 years ago. And why do they spend their time visiting dealers and distributors and wholesalers with mailers, in-store displays, window posters and shelf talkers?

For the simple reason that the average station—and this is the station which affiliates with Keystone—bills about 80% of its revenues from local sources and about 20% from national. And it's the national advertiser—the prestige, blue-chip account—which is interested in reaching deep into a community with the kind of merchandising which pays off at the point of sale.

Another reason why this kind of



In-depth merchandising can be done only in the smaller markets

contact and cooperation is profitable to our stations is that it gives their salesman another foot in the door. These station salesmen go in with the conviction and the actuality that the national advertiser is using Keystone to sell for the retailer—and he then has the beginning of a local story which is the persuasive start to a sale of local time implementing the national campaign.

This kind of local-level, in-depth merchandising can be done only in the smaller town in which we are dominant, in our opinion. Our stations and their alert salesmen find it possible to contact from 40 to 60 retailers in a specific category, but a major-market station can't begin to

call on our work with a possible 2,000 grocery outlets. These salesmen get to know their buying prospects and their merchandising prospects. As they visit the retail outlets and distribution points they understand better how important such merchandising factors as shelf position, counter display and window posters are. And they take advantage of these devices.

Howard Duncan, general manager, WEHT-TV, Evansville, Ind.



Imaginative tie-ins and trade-outs can produce excellent results

Merchandising for clients is one more area where a little imagination and creativity can take the place of cash outlays and none the less provide the advertiser with effective, meaningful service. Resultful, comprehensive merchandising on a low or non-existent budget is the key to profitability in this segment of station service.

For example, we recently traded out for a full showing of 24 sheet billboards with absolutely no cash expenditure involved.

We recently utilized a rather unique medium on the same basis. WEHT-TV had another "full showing" or "corner billboards," (actually trash receptacles in downtown Evansville). With a showing on each of the four sides of the 150 receptacles used, and with one on each corner in the heart of the city, it was quite an effective campaign.

Similarly, WEHT-TV traded out for bus benches. Both the "corner billboards" and bus benches were operated by businesses with other enterprises, which were able to take advantage of the airtime accrued by the deal.

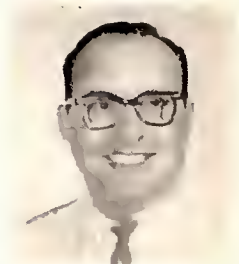
Cab covers are also utilized by the station, on an exclusive basis in Evansville. However, there is a cash expenditure involved in this transaction.

Evansville has a grocery wholesale catalogue, which each week goes to all food wholesalers and retail grocers in the area. WEHT-TV has exclusively traded for a page in this publication, which is called *TV Topics*. Here the station's movie schedule is listed, and all food accounts running schedules are mentioned and plugged.

WEHT-TV has specialized in producing elaborate promotions, many of which go on the air, for advertisers buying important schedules or major campaigns. For example, a major extravaganza was staged to coincide with the visit of the Lestail principals to Evansville. For some time prior to the event a teaser campaign was aired: "The big 'L' is coming!" The radio station and billboards were also used.

All these promotions were highly successful and received widespread comment and attention. The results were obvious: The advertisers received a substantial bonus of exposure and attention to their forthcoming programs and little or no out-of-pocket expense to the station.

Murray Woroner, station & national sales manager, WAME, Miami, Florida



We center our merchandising program on a 'Buy of the Week' campaign

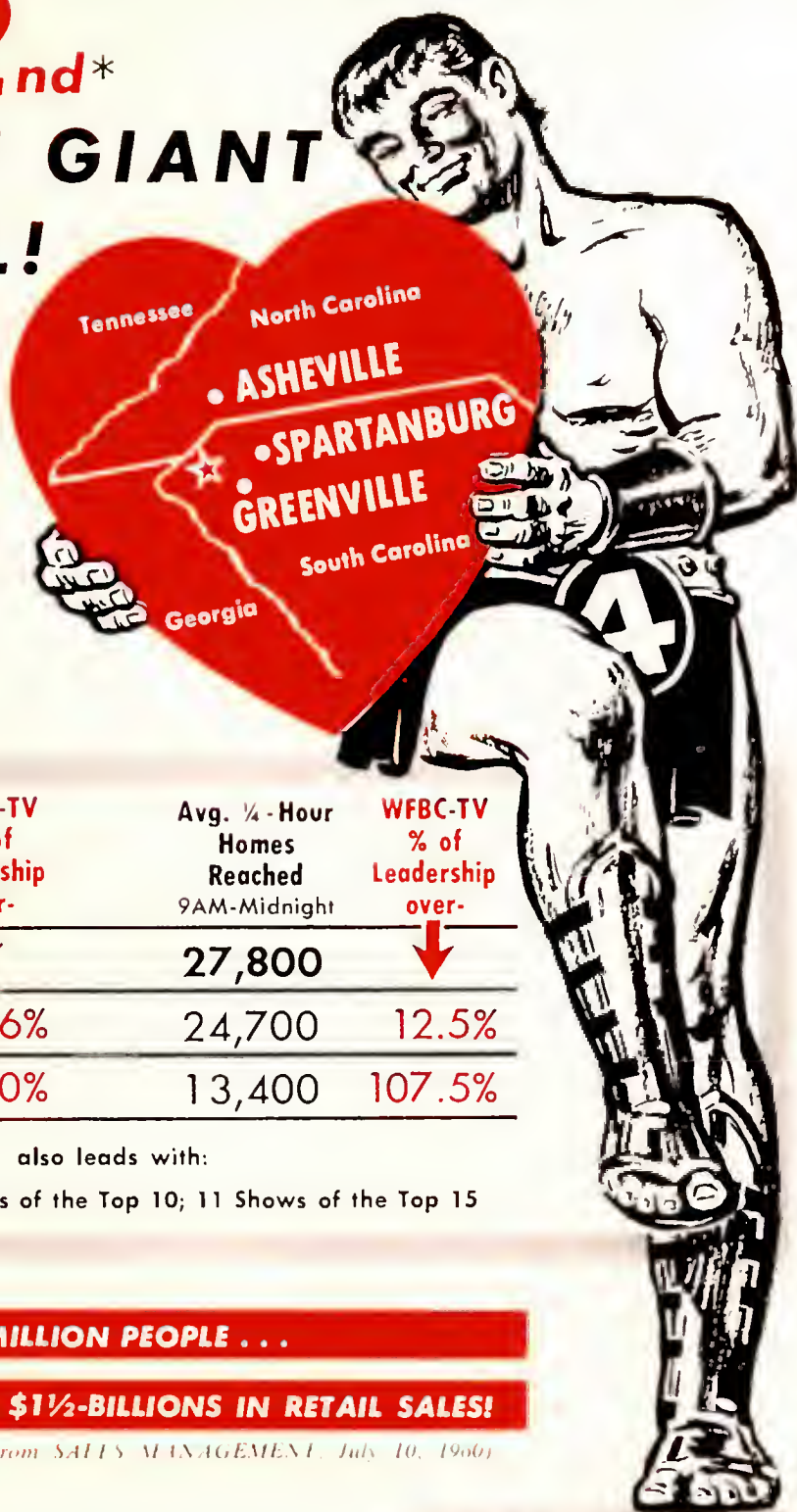
The basis of WAME's merchandising efforts are point-of-purchase displays in supermarkets. The station has entered into an arrangement with Winn-Dixie stores. We give them a given number of announcements in exchange for the right for (Please turn to page 67)



THE 42nd* LOVES THAT GIANT BEST OF ALL!

*THE NOVEMBER 1960 A.R.B. shows that WFBC-TV leads in its 4-state market in nearly every important category. Ranked 42nd in the U.S. by TELEVISION MAGAZINE for Dec. 1960 "The Giant's Market" includes the metropolitan area of. . .

Greenville-Spartanburg-Asheville

. . . the hub of a region which has America's greatest concentration of textile manufacturing, and has also the fabulous Smoky Mountains—Blue Ridge resort and tourist mecca for millions. Here are the figures from A.R.B., November 1960:



	Metro Share of Audience	WFBC-TV % of Leadership over-	Avg. ¼ - Hour Homes Reached 9AM-Midnight	WFBC-TV % of Leadership over-
WFBC-TV	38.0		27,800	
STATION "B"	31.0	22.6%	24,700	12.5%
STATION "C"	21.1	80.0%	13,400	107.5%

WFBC-TV also leads with:

4 Shows of the Top 5; 7 Shows of the Top 10; 11 Shows of the Top 15

THE GIANT'S MARKET HAS 2 MILLION PEOPLE . . .

\$2-BILLIONS IN INCOMES . . . \$1½-BILLIONS IN RETAIL SALES!

(Population, Incomes & Retail Sales data from SALES MANAGEMENT, July 10, 1960)

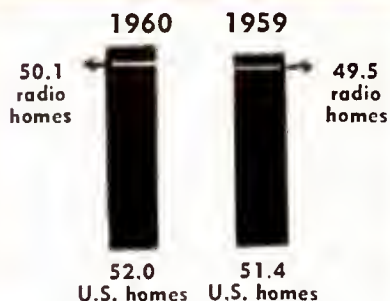
For complete details of the latest A.R.B., for information about "The Giant's Market," for rates and availabilities, contact the Station or our National Representatives.



Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

Radio station index

End of December 1960

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,547	120	612	177
Fm	821	197	72	31

End of December 1959

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,456	71	525	234
Fm	678	160	71	27

Source: FCC monthly reports, commercial stations, November

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
Total	156,394,544	146,200,000

Source: RAB, 1 Jan. 1960 1 Jan. 1959, sets in working order. No current information.

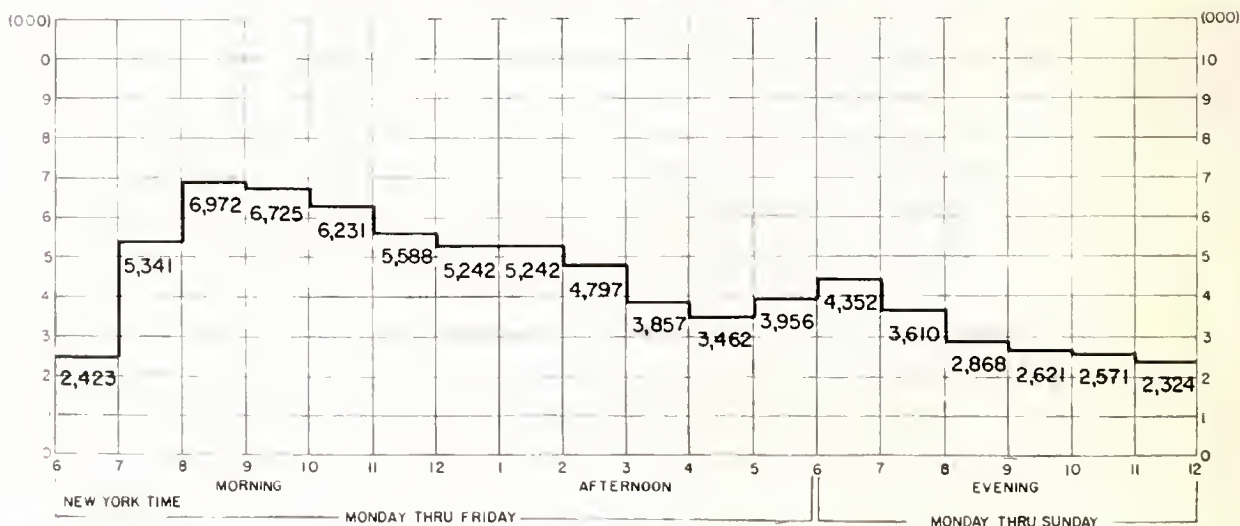
Radio set sales index

Type	Nov. 1960	Nov. 1959	11 months 1960	11 months 1959
Home	1,103,225	1,016,634	8,487,979	7,142,424
Auto	491,026	290,815	5,911,305	4,973,777
Total	1,594,251	1,307,449	14,399,284	12,116,201

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to home sales figures. Figures are subject to change.

2. CURRENT LISTENING PATTERNS

Fall in-home radio listening, thousands of homes



NRI AUTO RADIO FIGURES ARE AVAILABLE TO NRI CLIENTS WHO SUBSCRIBE TO THIS FEATURE SEE PAGE 10

Source: A. C. Nielsen Co., thousand of homes listening per average minute, October 1960



THE FLAIR IMAGE: YOUNG ADULTS LOOKING THEIR BEST—There's a certain flair about her these days — about her looks, about her clothes, her home, her life. She's charmed by a new world of charm and delighted by a new world of delights. She's one of millions of young homemakers who has the time and money to discover these new worlds.

And you can be sure of this: she's discovered FLAIR on ABC RADIO.

GET **FLAIR** ABC RADIO

It's the one program that plays her music, talks her

language. If you want to meet her, get FLAIR on ABC RADIO.

FLAIR, Mon.-Fri. afternoons, starring Dick Van Dyke as host, introducing the people and ideas young America wants to meet, i.e., Jonathan Winters, Arlene Francis,

Bonnie Prudden, Boris Karloff, Margaret Truman, Harry Golden, Pamela Mason, etc.

KNOW HOW

One does not normally associate Admiral Richard E. Byrd with the great nuclear race of the last decade. And yet, it was his "know how" which helped provide the answers to possible uranium deposits in the vast uncharted regions of Antarctica. Past performance so often forms the basis for the accomplishments of tomorrow. And it's equally true in business . . . the "know how" of quality-minded radio and television stations which is constantly reflected in ever increasing value to advertisers.



WFAA

Represented by

The Original Station Representative

dallas • radio & television

The Stations With The "Quality Touch"!

SERVING THE GREATER DALLAS-FORT WORTH MARKET

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

WASHINGTON WEEK

30 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

It will be quite a while before the broadcasting industry will be able to measure new FCC chairman Newton N. Minow and his regulatory philosophy.

Minow was in town during inauguration week asking a great many questions but not himself giving out any conclusive answers.

Senate Commerce Committee does not now expect to hold confirmation hearings on Minow's appointment until nearly the end of February. It now becomes clear that even at that time not too much will be learned about whether he favors stern regulation or about what he would change in broadcasting.

Kennedy appointees have been alike in at least one respect: They have been close-mouthed, almost as if instructed not to stir up controversy until appointments are cleared by the Senate. Minow has been following this path.

Minow is expected to take time to wind up his affairs as a partner in the Adlai Stevenson law firm, is quoted as hoping not to join FCC until mid-March. Which is why no hearing date has yet been set on his appointment.

Meanwhile, Minow is deep in homework on FCC problems he will be called upon to consider and to help decide. Conferences with Congressional leaders, FCC commissioners and FCC staff prior to actual assumption of his new post were unprecedented.

Sen. William Proxmire (D., Wis.) could be a human straw-in-the-wind. During the past two years, no Senator or Congressman has been more critical of broadcasting, advertising, and the way the FTC and FCC regulate them.

Now, during the first weeks of the new 87th Congress, he has been tossing bouquet after bouquet at his old antagonists, the networks. In rapid succession, he has been citing as outstanding accomplishments a long series of public affairs programs conducted by all three webs, and has gone so far as to include scripts in the Congressional Record at public expense.

Proxmire's new campaign, on the other hand, is only the most dramatic sign of approbation over the new network emphasis on public service.

Those who were quite optimistic about further loosening of the Sec. 315 political equal time bonds are not now nearly as hopeful.

First hearing actually to be set, to receive reports on how the loosening worked last year, takes place 31 January. But practical politicians in Congress have already told broadcasting industry figures that Sec. 315 action will not be as simple or easy as might have been supposed.

However, there is very definite encouragement for hopes that broadcasting will not be beaten over the head as constantly this year as it has been since the start of the sensational Harris hearings. This hope for a breathing spell lies in the better Congressional attitude, as typified by erstwhile bitter critic Proxmire.

Robert Bieks has bowed out as head of the Justice Department's antitrust division, and has left the Justice Department entirely for private law practice, coincidentally with assumption of power by the Democratic administration.

This will mean more than the usual turnover of faces. It will mean that Justice Department antitrust actions in the fields of tv and advertising will be long delayed, if they ever come.

FILM-SCOPE

30 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

The year 1960 was a bonanza in syndication—if you happened to be on the international side of the business.

Companies like Fremantle International which weren't touched by any difficulties in the domestic market rolled up a record year in 1960.

Doing business in 35 countries, many with rapidly expanding set counts and more channels on the air, Fremantle figures it sold 49 series composed of 2,111 half hours.

Canadian sales were especially important: besides syndication, Fremantle sold to the CBC five series, *Silents Please*, *Klondike*, *Not For Hire*, *Jim Backus*, and *Phillip Marlowe*.

One re-run that CBS won't let its competitors' affiliates have a chance with is *Gunsmoke*, to be played again Tuesdays at 7:30 p.m. for local sale.

In exchange for this free show on Tuesdays affiliates are expected to surrender the Saturday night half hour following the present *Gunsmoke* series when it expands to a full hour in the fall.

Rumored to be pitted against *Gunsmoke* by NBC TV this fall are feature films from 9:30-11 p.m. Saturdays.

If there's any momentary lull in action-adventure program flow, sports and documentary distributors are quickly taking advantage of the situation.

ITC's Javelin Productions has moved into 38 markets in three weeks with sales of National Football League Presents, 26 full-hours of NFL 1960 games.

WPIX, New York, producer of the documentary *Castro, Cuba, and Communism* has sold the special into seven domestic markets and one overseas: distributors are Durham Telefilms domestically and Fremantle abroad.

Syndication research departments are taking a close look at that time period following *Gunsmoke*—which will be taken back by CBS TV this fall.

MCA discovered that this fall in 12 markets where *Coronado 9* in syndication followed *Gunsmoke* on CBS TV the syndicated entry had almost as high shares as the network lead-in.

Here are shares from November ARB reports showing very small syndication losses.

CITY	GUNSMOKE SHARE	CORONADO 9 SHARE	% DIFFERENCE
Albuquerque	71	70	1.4
Houston	70	65	7.1
Jackson, Miss.	76	69	9.2
Tulsa	85	71	16.4
El Paso	77	62	19.5
Peoria	77	75	2.6
Hannibal-Quincy	84	76	9.5
South Bend-Elkhart	63	61	3.2
San Diego	52	47	9.6
Columbus, Ga.	86	79	8.1
Shreveport	72	68	5.5
Tucson	85	71	16.5

Commercials people are still taking pause to wonder over CBS' killing of its tape commercials unit, CBS Production Sales.

One explanation heard last week was simply that live facilities leased at premium prices some years ago were no longer economically practical and were being abandoned.

But such explanations left many still in the dark: no one in the trade believed CBS would give up a profitable line, no matter how inconvenient.

Estimates coming out of CBS' competitors compounded contradictions and created more confusion: CBS Production Sales, competitors said, grossed nearly \$5 million and made a profit of more than \$1 million in 1960.

Why in the world, insiders asked, would CBS give up a \$1 million-a-year profit in a field where it was an acknowledged leader and success?

This week many tape people came to believe that CBS—which started its tape unit as a service to network clients—was merely cutting back to that role again.

This entails a surrender of programs, commercials, and industrials business done for non-CBS, non-network, and even non-broadcast clients.

Lost business in 1961 will probably be \$3-4 million gross and virtually the entire profit margin.

(For detailed story on this development, see page 38, this issue.)

American tv film programs are taking most of the ratings honors in overseas markets such as Sydney, Australia.

U. S. series and feature films recently took nine of the top 11 BRC ratings there.

Here are shows and their ratings for the 10 December week:

RANK	PROGRAM	RATING
1.	ACI Theater (U. S. feature films)	52.7
2.	Perry Mason (CBS Films)	45.8
3.	Midweek Movie (U. S. feature films)	42.8
4.	I Love Lucy (CBS Films)	37.7
5.	Father Knows Best (Screen Gems)	36.5
6.	Bobby Limb Show (live, local)	35.2
7.	Rifleman (4 Star)	35.1
8.	Pick-o-Box (live, local)	33.8
9.	Rawhide (CBS Films)	33.3
9.	Quick Draw McGraw (Screen Gems)	33.3
9.	Perry Como (NBC)	33.3

Animated characters have a new tool for "personal" appearances: electronic statues with built-in lip sync.

Such a statue will be used for The Flintstones, promoted by 35 ABC TV stations.

MCA will probably have some off-network re-runs for station syndication by spring.

It's been well over a year since MCA put its last new product into syndication, such as Coronado 9, Johnny Midnight, and Shotgun Slade.

The only new syndication availabilities coming from MCA recently have been re-runs such as M-Squad.

Incidentally, MCA's failure to bring out new product for so long plus the loss of the big Falstaff regional has given rise to reports that the talent agency was considering ending its syndication arm—but it's now understood that MCA will definitely remain in the syndication field.

SPONSOR HEARS

30 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Veteran admen are beginning to look with jaundiced eye on commercials which lampoon the programs with which they're identified.

They think it's anything but smart on the part of the advertiser. In essence, you don't build a program's vehicle by kidding it.

Other seasoned admen are critical of those commercials that show moppets marking up the walls or other such acts of mischief—like pulling out yards of a brand wrap or tissue.

The katzenjammer behavior may strike the copywriters as funny, but there's a good possibility of mothers interpreting such bits as cues for their broods.

The latest automotive division reported to be the target of agency new business seekers is Plymouth (Ayer).

The report comes on the heels of Ayer's loss of a chunk of the Armour budget.

Anent that report about NBC entering the publishing business: it's just one of many fields it has been scrutinizing with a view toward diversification.

In a limited way, it's already mixed up in publishing: via the Victory At Sea, Project 20, Lincoln Reader and other program books put out by McGraw-Hill.

New York reps regard with a deep sense of frustration this continuing practice of a small but spot-important Chicago agency: using the submitted package price as merely the tool for a cutrate rinkydink.

The procedure: after it's collected the material it wants, the agency blandly lets it be known the schedule will go where the price is the lowest.

Buyers may get a nostalgic twinge out of this one:

A fact sheet put out by Katz 10 years ago, recently dug out of the files by a stationman, shows an open average cost-per-1000 of 51¢ for a minute in the top 62 markets.

The estimated tv set count at the time: 11,142,500.

American advertisers abroad may generally be pushing for the program sponsorship concept, but a London agency got a different view when it asked its affiliate over here what policy it should urge in relation to a third British network.

Answered the American affiliate, which bills over \$3 million in U.S. tv: We don't think you ought to press for sponsored program, as you say you prefer. Let the networks worry about the programs and you make your business the buying of participations.

The radio stations of one New York rep can't say he and his staff aren't giving the stations all they've got—at least, in how-to-create-business sessions.

These salesmen five days a week have what they call a sunrise and a sunset sales meeting, exchanging ideas on selling stratagems and strategies.

Some times they get so immersed in churning out ideas that a session may run into midnight. Has all this added up to any new business? The rep's answer: an emphatic "yes".



*Source: Nielsen Sept. 19-Oct. 16
7:00 AM-5:00 PM Mon.-Fri.

IN PROVIDENCE...

**you reach more women on WJAR-TV*
during nearly 70% of the daytime hours**

The latest Nielsen figures tell this story: Nearly 70% of every weekday more women watch WJAR-TV than watch the other Providence station! If you are selling products to women the conclusion is obvious. And, if you are selling products on which both men and women decide, you'll have the women on your side (and most of the men, too, at night) if you advertise on WJAR-TV.

NBC • ABC • Represented by Edward Petry & Co., Inc.



VIDEO TAPE is the shape of QUALITY TV commercials TODAY

The tremendous impact of the tape revolution on the creation, production and economics of TV is being felt increasingly in all areas—from network and spot commercials to dramatic shows and other programming, at both national and local levels. Here, on the next page, are some of the pleasantly surprising things you can expect when you turn to tape to shoot your next commercials . . .

6 proved ways "SCOTCH" BRAND LIVE-ACTION VIDEO TAPE brings new quality and savings to your TV commercials!



The picture "lives" on "SCOTCH" BRAND Video Tape . . . says to the viewer, "It's happening right now!" The extraordinary visual presence of video tape, its real authenticity of sounds, provide a new dimension of believability to commercial or show.



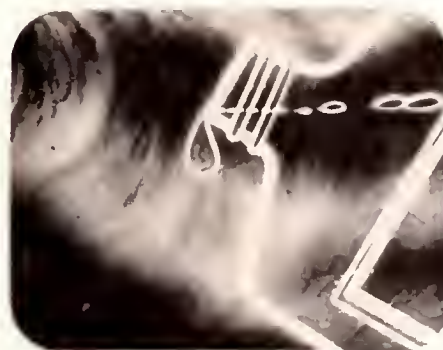
Immediate playback in a matter of seconds tells the producer, director, performers, camera crew whether this "take" is the one to keep, or whether a second will add worthwhile values of lighting, focus, pacing and delivery. No processing wait.



Tape saves days because of the uninterrupted work schedules it makes possible. You complete assignments in less time, then go on to the next without the distraction of unfinished business. It helps schedule talent, studios, crews efficiently.



Fast editing is a video tape feature. Its amazing flexibility lets you make last-minute changes. Sight or sound tracks can be erased and redone speedily. New scenes can be inserted and complete rearrangement of elements effected at the last moment.



Special effects machines used in video tape recording make possible an unlimited selection of effects. Wipes, match dissolves, pixie and giant people, combination of animated cartoons and live-action people, zooms, supers—video tape does them all.



Speeds up approvals. Client approval of commercials can be had the same day taping is made! When tape is the medium, the men who make the client's decision can be on the scene to give their approval when enthusiasm is high. No processing delay!



"SCOTCH" BRAND Video Tape has ushered in a new TV age! Along with audible range and instrumentation tapes, it was originated and pioneered by 3M. And it is through continuing and pioneering research that 3M is known and recognized as world leader in the development, manufacture and distribution of quality magnetic tapes.



Send for: "The Show is on Video Tape," a new booklet of case studies on the taping of network commercials, drama programs, and local "spectaculars." Enclose 25c in coin to cover mailing and handling costs. Write 3M Co., Box 3500, St. Paul 6, Minnesota.

"SCOTCH" and the plaid design are reg. T.M.'s of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario. © 1960 3M Co.

MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW



CBS TV PLAN

(Continued from page 36)

"We are not going to cause a price war! This is an official and legitimate rate reduction in the morning. It won't go any further; we will stick to the rate; we've made things more flexible and established a definite rate."

Most network executives contacted by SPONSOR expressed approval of CBS TV's 10 a.m. to noon maneuvering, but enthusiasm was in several cases tempered by concern that CBS may have gone a bit too far.

However, James Hergen, NBC director of daytime sales, concurred in Curl's estimate of the situation and stated that his network was pleased with CBS TV's action. "We knew the move was coming, it had to come," he said. "And frankly, we're happy."

"The plan provides more flexibility than in the past. It's the best development for the whole shooting match as far as we can see it. We look with favor on CBS' new plan as for the best for daytime television."

Hergen said that NBC contemplated no immediate changes in the morning or the afternoon, although it seemed certain that the network

would have to react by making further flexibility moves broadening the base of availabilities. NBC has recently added Jan Murray's show to the three other quarter-hours where sponsors can get minutes through a double crossplug plan. These shows are the last two in the morning and the first two in the afternoon.

An ABC spokesman was not as sanguine after reflecting on the CBS TV situation. His first reaction, he said, had been: "It's a rate cut. CBS is a good network, so why cut rates?" Upon further examination of the plan, he had even more reservations about the move.

"It was a mistake to drop the billboards, because when you do you lose sponsor identification. At night this is less destructive than in the daytime when you have more of an emotionally involved audience. If the billboard is gone in the morning, no longer is the housewife a guest of the sponsor. Taking it out takes out a significant part of the atmosphere of daytime."

The ABC executive also stated that CBS TV may have moved to improve their morning position "to the point of being destructive." He said the changes represented "a terrific over-emphasis in cost efficiency of the gross audience. If they apparently think that the only thing they can adjust is their price, then this augurs poorly for the atmosphere and image of daytime tv."

"We must not imply that we are a common carrier dealing in raw numbers," he warned. "Actually, daytime's audience is more selective, specific, and emotionally involved, presenting the advertiser greater values in the qualitative program area. Even though many people have accused our network of offering nothing but cost efficiency, that is not our major motivation. This latest daytime network move unhappily gives credence to those opinions."

What's next? Will this type of selling eventually spread to nighttime network television, as some admen predicted last week? Will a price war develop in daytime tv that will destroy as a money-maker a medium that used to be a fat cat?

Affiliate reaction and action in the next few weeks will be the determining factor in writing the last paragraphs to this chapter of television's uproarious sales history. ▀

TVAR

(Continued from page 38)

tiser will adapt his commercial to these availabilities."

The waste audience: "Unlike other media, television reaches all the people in a short span of time. An advertiser can blanket virtually every family in a market in a matter of days." The ability of spot tv to make an incredible number of sales calls in a short time at an extremely low cost per sales call is one of its most remarkable features, one that sets it apart from other media. In short: no other medium can reach more homes more often.

Obviously, a medium that reaches all the people is bound to include waste circulation for someone interested in only a segment of the market. On the other hand, this "mass" appeal means that an advertiser with a specialized product can reach all of his prospects via tv with tremendous impact at justifiable costs, a potential that doesn't exist in other media.

The problem of waste circulation, the report states, could be minimized if an advertiser knew more precisely the best time period and type of program for reaching the particular segment of the market in which he was interested. Efforts to provide this information represent one of the major new areas of research, one that will undoubtedly continue to expand.

Spot tv's expense: "Cost is a relative thing, to be considered in the light of the results achieved. In reality, no one can say what is a 'good' cost-per-1,000 or what is a high cost when related solely to audience. The important consideration is the cost-per-1,000 sales resulting from the campaign."

As far as the total dollars involved is concerned, spot tv unlike national media, the rebuttal asserts, makes it possible for a company to start small and expand as results warrant. It enables an advertiser with limited advertising dollars to go into one market, or a limited number of markets, where he can compete on equal footing with larger, national advertisers.

Spot tv also enables a non-user to "get his feet wet in tv before jumping in with both feet." He can experiment with the medium to see how well it works for his product.

(Please turn to page 64)

Look what's happened!
OKLAHOMA CITY
population now
37th
The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.
SELL 'EM WITH
KWTV
OKLAHOMA CITY
The TOWER with
SALESpower in Oklahoma!
Represented by
Edward Petry & Co. Inc.
The Original Station Representative

P.M. 12:30 P.M. 8:00 P.M. 8:15 P.M. 8:30 P.M. 9:00 P.M. 9:30 P.M. 9:15 P.M.

Spend your time more profitably
in North Carolina

where WSJS television
gives you grade A
coverage of more homes than
any other station

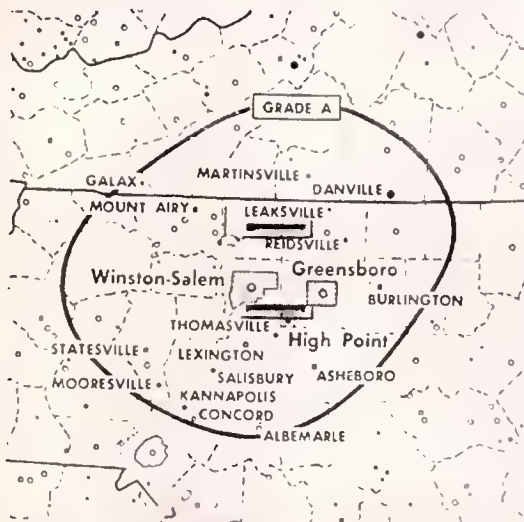
WSJS

television

Winston-Salem / Greensboro



CHANNEL 12



PETERS, GRIFFIN, WOODWARD-REPS

(Continued from page 62)

The difficulty of selling it to an advertiser's sales staff: "This argument originates primarily with the salesman agent oriented companies; the argument is basically a fallacious one." Advertisers citing this as a reason for not using spot tv, the rep firm retorts, fail to realize that spot tv is highly salable if the effort to sell the sales staff on the medium is tailored to the specific campaign in question.

The trick is to get the sales staff into the act, to get them to visit the station, see the commercial, and get a clear understanding of the nature of the campaign, the audience it will reach, and the other elements involved. This requires a cooperative effort by the station, the agency and the client.

The difficulties in merchandising and promoting it: "Merchandising and promotion are of secondary importance in most campaigns. In a sense, they're the tail that shouldn't be allowed to wag the dog."

If merchandising and promotion

are important, TVAR reasons, then they should be considered at the very outset and the commercials should be prepared with a view toward their merchandising possibilities. This can be accomplished by using a well-known personality (e.g. Red Barber for Gulf Oil) or by developing highly promotable cartoon characters (Bert and Harry for Pils Beer).

The success of any merchandising or promotion plan lies in its being tailor-made to the problem rather than being handled by formula. "Jumbo postcards and form letters to dealers are not the answer to everything."

Spot tv's lack of prestige: "If glamor and prestige are the advertiser's major objectives, network tv has an advantage over spot." However, the report says, most companies are interested in day-to-day sales and for them spot tv is a "work-horse" medium which moves merchandise steadily. What's more, it claims, the "prestige" connected with network sponsorship is being reduced by the increasing number of network carrier programs to be aired.

On the other hand, the potentiality of spot tv as a prestige medium has been largely overlooked by national advertisers because of their primary concern with day-to-day selling. Sponsorship of local public service programs, special events, etc., represent an untapped area for prestige advertisers.

Unfamiliarity with spot: "The education of high-level ad executives as to the meaning of spot tv has been largely overlooked in the day-to-day details involved in handling this "infant medium. The growth of spot tv has been so rapid that there hasn't been sufficient time to devote to this all-important and basic job."

What's more, TVAR continues, an understanding of this new medium has been complicated by the absence of a clearly defined image. The lack of identity is complicated on the one hand by the ambiguity of the word "spot" its different meaning to different people and, at the other extreme, by the versatility of its use (which, ironically enough, represents one of spot tv's greatest strengths).

There is a definite need for sellers of spot tv to explain the basic elements of the medium to non-users. Many fine spot tv presentations fail

in this regard because they are too advanced and too sophisticated for the non-user. Presentations which talk about flexibility, cumulative audience, reach, and frequency all too often dwell only fleetingly on the fundamentals.

Spot tv not selling itself properly: "The prime reason for the feeling among certain advertisers that spot tv has not been selling itself properly stems from the fact that many presentations examine the medium from the seller's rather than the buyer's point of view."

There's a tendency for the sellers to forget that the best presentations are those which relate media to the advertisers' selling problems, the report adds, presentations which provide information on how a company can use media to help sell more goods or services.

"As long as some advertisers have reservations regarding spot tv or the manner in which it is sold," TVAR concludes, "everyone involved in selling spot tv must accept the responsibility for presenting the basic story of our powerful medium in terms that relate to the advertisers' problems. And any good tv representative can prove it!"

TAPE UNIT

(Continued from page 39)

main activities. Independent commercials producers had been crying monopoly for two years; perhaps CBS was only tactfully withdrawing from behavior that could possibly substantiate this charge.

The peculiarity of CBS' position, if there be any truth to this line of explanation offered by outside observers, is that five or 10 years ago had video tape come along the atmosphere was such that there probably would have been no objection if CBS established a vigorous and independent tape production unit.

But 1961 is not 1951 or 1956. The atmosphere has changed. There is a new administration in Washington and CBS may have made a gesture to greet it with a "clean" slate.

The implication of CBS withdrawal from full-scale tape production is manifold to independent tape producers. It may mean a transfer of considerable business, perhaps \$3-4 million in 1961.

Look what's happened!
OKLAHOMA CITY
 population now
37th
 The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.
 SELL 'EM WITH
KWTV
OKLAHOMA CITY
The TOWER with
SALESpower in Oklahoma!
 Represented by
 Edward Petry & Co., Inc.
 The Original Station Representative

QUALITY TELEVISION*

SELLS

RICH, RICH

SOUTHERN NEW ENGLAND



QUALITY IN ART IS PORTRAYED BY THIS EIGHTEENTH CENTURY PORCELAIN GROUP, REPRESENTING THE JUDGMENT OF PARIS. MADE IN THE MEISSEN FACTORY, GERMANY, IT IS PART OF THE FABULOUS J. PIERPONT MORGAN COLLECTION WHICH MAY BE SEEN AT THE WADSWORTH ATHENEUM, HARTFORD'S ART MUSEUM.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES. WTIC TV PROGRAMS ARE HIGHEST RATED TOO.

WTIC TV 3

HARTFORD, CONNECTICUT

*ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN

NEEDHAM

(Continued from page 42)

jaunty horn-rimmed glasses, his eyes bespeak good humor. He is topped with a neat, white crew cut, and has a matching mustache. He looks nowhere near his age—72 this month.

Needham has been described by others in the business as a non-huckster type advertising man; yet, according to his clients, his competitors, and his record, he is one of the most effective. Perhaps his personal philosophy—Needham's concept of the *complete man*—explains what seems to be a paradox. Needham feels that a man needs more than highly developed technical skills and knowledge in order to be a real leader in any field; he must also have a working acquaintance with the humanities, and people on every social strata. Needham, according to his associates, is a good example of this hypothetical complete man.

At the University of Wisconsin (class of 1910) Needham had ambitions to become a newspaperman. After a year of liberal arts, he considered journalism. But on the advice of Arthur Ruhl, a *Collier's* feature writer who was visiting the cam-

pus, Needham remained in liberal arts. "Everything you could learn here in four years, you could learn in six months at a newspaper office," Ruhl told him. And for the remainder of his college years, Needham immersed himself in sociology, philosophy, and literature.

An example of Needham's scholarly attainment is the Civil War memorabilia adorning his office walls. His lifelong interest and study of Civil War lore has qualified him as an authority on this period.

Also an ornithologist (although he calls himself a bird-watcher), Needham claims that by observing birds, one learns a lot about humans.

With the vigor that would try the strength of a virile youth, Needham conducts his business and continues his pursuit of the complete man. He gets up every morning at 5:30 and reads for two hours before breakfast. The gamut of these daybreak perusals echoes his erudition: he reads everything—current magazines, poetry, philosophy, dramas.

After breakfast, he makes the 60-mile drive from Woodstock to the Prudential Building in a Buick convertible—with top down, when weather permits.

According to personal friends, both inside advertising circles and out, one of Needham's most charming attributes is Mrs. Needham, the former Ray Elizabeth Holtoff, who shares many of her husband's interests, including the early morning reading custom. Not only did she help design and completely decorate their home in Bull Valley, but four years ago, when the agency moved from the Field Building to the brand new Prudential building, Mrs. Needham drew up the floor plan for the offices, decorated their interiors, and shopped for fabrics and furniture.

It was Needham's marriage that indirectly led him into advertising. By 1911 he observed that an advertising man, generally, could support a wife better than a newspaperman.)

Needham's long-term client of 32 years, H. F. Johnson, chairman, S. C. Johnson & Son, expresses what is generally recognized industry opinion of Needham. He says, "During this long association, not too common on agency-client relationships, our feeling for Maurice has gone far beyond the normal friendly relations that are likely to exist between the

head of an agency and the principals in a client's organization. We have a deep affection for Maurice and for reasons which I am sure are apparent to his many friends in business and social life.

"Maurice is first of all in the old, true sense of the word, a gentleman. He is also a man of culture and taste—attributes not always combined, as in his case, with a solid, practical approach to the business of advertising and promotion.

"Over and above this, however, we have always had a strong liking for Maurice as a man because he is warmhearted, calm and not easily ruffled and often able with a pat observation to resolve a troublesome problem."

The financial organization of NL&B is one of its most distinguishing features. It is an employee-owned company. Capitalization consists solely of common stock available only to employees. Of the total employed, 117, or 149, are shareholders. Prior to 1946, only the agency principals held stock. As company financial stability increased, so did the shareholder list. Now stock is offered annually, each December, subject to approval by the board of directors, which continues to hold the stock majority.

Although Needham's devotion to agency business is profound, he is not motivated by a desire for big business alone. His conservatism in this regard spared the agency what might have been a disastrous brush with the Edsel fiasco. After word had narrowed down Edsel's agency selection to three—FC&B, Leo Burnett, and NL&B—Needham declined to pitch in the finals, because, as he puts it, "we were not geared to staffing a 100-person Detroit office overnight."

According to Needham, one of the chief reasons the company makes public its annual financial statement is because "it's healthy to let clients know how much it costs to run an agency." He is a firm believer in the agency commission system. "It's economically sound," he says, "and clients are getting a big bargain this way."

Last December, NL&B board of directors voted chairmanship to Needham, who had served as agency president since its founding. "It's my first promotion in 35 years," Needham whimsically observed.

Look what's happened!
OKLAHOMA CITY
 population now
37th
 The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.
SELL 'EM WITH
KWTV
OKLAHOMA CITY
The TOWER with
SALESPower in Oklahoma!
 Represented by
 Edward Petry & Co., Inc.
 The Original Station Representative

HARD LOOK AT RADIO

(Continued from page 43)

100% sold on radio advertising? How many of them understand the working of radio advertising and can speak on it with authority and confidence? And how many of them can speak from first-hand experience on radio advertising successes?

Now, before I cause a riot, let me quickly look at the other side of the coin. How many newspaper space salesmen are 100% sold on newspaper advertising? How many can speak from first-hand experience on newspaper advertising successes? I'll venture the guess that on a proportionate basis there is as much lack of understanding in one medium as in the other. If so, then why does radio advertising have less acceptance than newspaper advertising among merchants? Why won't some merchants touch radio with the proverbial 10-foot pole? Why do they plod along year after year making the same mistakes in newspaper advertising, shying away from radio?

My own opinion is this: for one thing, radio does not enjoy the same standing as newspaper because radio stations, for the most part, don't have the same standing in their communities as do the newspapers. Radio does not have the same posture of stability as do the newspapers. Radio does not have the firm, deeply embedded roots that many newspapers have. Radio has not built the same confidence quotient as newspapers. . . .

I said in the beginning that my firm uses radio advertising relatively heavily. I did not say, however, that in most markets, we *rely* on radio advertising. I don't know. Maybe I'm afraid *not* to use radio in the same way some advertisers are afraid *not* to use newspaper. But I tell you as honestly as I know how: There's a vital link missing in my chain of confidence in radio. There's a gap somewhere along the line which either is not missing in newspaper or which has become insignificant. . . .

Now then—radio sells results. Yet radio, according to many merchants, does not produce results. I say that there is a reasonable possibility that newspaper doesn't produce results for many of these same advertisers either—certainly not in the same proportion as it should when one compares what is spent in newspapers as re-

lated to radio. . . . I'll venture that there are many merchants who don't know how to use newspaper any more than they know how to use radio.

That raises this question: Why, then, do these merchants accept relatively result-loss advertising so gracefully from newspapers and with such disdain from radio stations?

I'm not suggesting that radio stations should try to sell the idea that if a merchant doesn't get results from advertising that he might as well not get them from radio as not get them from newspapers. Results notwithstanding, *I am suggesting that most merchants don't view radio with the same respect as they do newspaper advertising. They know they won't get results from radio advertising. And this even before many of them have given radio a fair opportunity!*

I believe it all comes down to this: radio has not built the same confidence in itself as has newspapers. . . .

Some of you will say that the character of radio is not one that can build that kind of an image . . . that the FCC has hog-tied you on certain image-building concepts. Perhaps it is the great degree of competitiveness. Yet, we all know that there *are* some stations in some markets which have built an inspiring confidence quotient. They are not always the No. 1 station in the market, but they're usually close to the top. But then, everything else being equal, what actual proof do we have that the No. 1 station in rating (whichever rating service you choose) is the No. 1 station for results? Maybe it's better to reach 20% of the listeners in a culture of 80% confidence than to reach 40% of the audience in a culture of 40% confidence.

In my opinion, building confidence in radio can take many forms. One vital way is through your sales approaches to the merchants. There ought not to be anyone who knows how to use your medium better than you. It is quite obvious that you have enough objections confronting you without the added weight of doubt or lack of confidence in what you are selling. Certainly this is not true of all radio salesmen, but even amongst the best do I sometimes sense that this lack of confidence asserts itself peculiarly when the selling is directed toward merchants. ▀

SPONSOR ASKS

(Continued from page 50)

merchandising displays. These displays are generally of two types: basket dump and free standing displays.

Naturally, point-of-purchase displays constitute excellent merchandising, but this in itself is not enough.

WAME centers its merchandising program on a "Buy of the Week" campaign. Each week an account is singled out. It becomes the buy of the week, and most merchandising activity revolves around it.

We also make dealer and distributor contacts on behalf of its advertisers. The cost of this is, of course, negligible. For a food item, a letter is sent to advertising and promotion people at all the food chains, notifying which product has been made buy of the week. They are informed of the heavy promotion behind the product, and to be sure that shelves are well stocked.

As can be seen, no station need go to any great expense to do a good merchandising job. But you must exercise your imagination. ▀

Look what's happened!
OKLAHOMA CITY
population now
37th
The U. S. Census Bureau now ranks
Oklahoma City 37th in population
among the nation's metropolitan
cities . . . moving up from 47th
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SELL 'EM WITH
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OKLAHOMA CITY
The TOWER with
SALESpower in Oklahoma!
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The Original Station Representative

SPONSOR WEEK WRAP-UP

ADVERTISERS

Miles Laboratories (Wade), a substantial tv client that keeps vacillating between network and spot, seems destined for a swing toward network exclusively beginning this spring, for I-A-Day vitamins and Nervine.

Alka Seltzer's fate still hangs in the balance, but will take a summer hiatus again.

Chox, the kid vitamin, will definitely stay in spot because for this product, Miles is convinced of the value of local kid show personality in each market. Ease of buy on net seems to be the factor that determined I-A-Day and Nervine to quit spot.

Campaigns:

- **Red L Frozen Seafood Dinners** readying a Lenten season spot tv campaign in the New York, Syracuse, Buffalo, Albany-Troy-Schenectady, Boston, Hartford, Providence, Portland, Me., Pittsburgh, Cleveland, Detroit, Grand Rapids and Minneapolis-St. Paul markets. Nine different

'THE WNTA-TV STORY,' a filmed presentation, was shown in L.A. and San Francisco to agency men. Here with film narrator, Mike Wallace (second from right) are WNTA men (l-r) Kermit Kahn, adv. dir., Donald J. Quinn, v.p. spot sales, and Maurice Schlaffer, program mgr.



'MIAMI UNDERCOVER' PREMIERE over Hollywood's KABC-TV, 18 January, was reason for a gala get-together at Rocky's Place on Stage 14 at Desilu. Lee Bowman (l) star of the tv series, and his tv sidekick, ex-middleweight champ, Rocky Graziano, flank KABC-TV sales manager, Richard O'Leary. Lovelies (l-r), Kathy Marlowe, Eloise Hardt, Laurie Mitchell, and Teresa Del Rio (Miss Spain) also appear in the new series



commercials—minutes, 20's and 10's will push the product. Agency: Smith Greenland.

- **Pepsi-Cola** bottlers of Philadelphia, Pennsanken, N. J., New Brunswick, N. J., Atlantic City, N. J., Wilmington, Del., Allentown, Pa., and Reading, Pa., are getting together in a cooperative net tv campaign involving some 30 spots per week. The bulk going to prime time nighttime shows.

- **Pillsbury** using net tv for its 1960 Bake-Off cookbook mail-in offer, beginning late this month. Agency: Campbell-Mithun.

- **Lehn & Fink** using eight different ABC TV daytime shows for its **Lysol** campaign beginning this month and through 3 May.

- **Downyflake**, mapped out a saturation tv campaign for its recently introduced vitamin-enriched pre-baked frozen pancakes, waffles and French toast. Scheduled to break early next month, the campaign will be concentrated in the six New England states, Pennsylvania and Florida. Agency: Smith Greenland.

- **Heineken's Holland Beer** bought tv minutes in the Miami market to introduce its Dutch language tv commercials for the first time in the United States.

PEOPLE ON THE MOVE: At Campbell Soup: William G. Kay, Jr., named product marketing manager for Franco-American products; Richard L. Baird, to assistant to the director-industrial engineering; Robert L. Kress to new position, assistant to the v.p.-marketing; Mrs. Margaret Rudkin, Pepperidge Farm founder and president and former Secretary of Defense Thomas S. Gates, Jr., elected to board of directors . . . Alfred N. Watson from v.p. Alfred Politz Research, to v.p.-marketing services, United States Rubber . . . George A. Waller, from account executive, Allmayer, Fox and Reshkin, Kansas City, to assistant advertising manager, Fairmont Foods, Omaha, Neb. . . Richard Loftus from general manager, sales promotion and advertising, H. J. Heinz, Canada, to product manager, product

marketing general department, marketing division, Heinz

AGENCIES

Speidel has switched its account (around \$2.5 million) from Norman, Craig, & Kummel to McCann-Marschalk.

Note: Speidel has bought a weekly minute on *Asphalt Jungle*, ABC-TV starting in April.

Agency appointments: The Commonwealth Engineering Co. and Midland Pharmaceuticals, both Dayton, Ohio, to Don Kemper . . . Quaker Lace, Philadelphia, to Arndt, Preston, Chapin, Lamb & Keen, Philadelphia and New York . . . Lenkert Electric, subsidiary General Telephone & Electronics, San Carlos, Calif., to Kndner . . . A.S.R. Products, including Gem and Pal Injector, to Benton & Bowles (about \$2 million), from Kenyon & Eckhardt . . . Upjohn (\$1.5 million), to McCann-Marschalk.



KETV'S OWN 'EXPEDITION' series, tagged 'Expedition: Omaha,' produced by John Flower (center) with Lee Terry, is lauded by Col. John D. Craig (holding poster), host of the ABC TV series

NEW BLAIR V.P.'s: (standing l-r), Lou Faust, N. Y., Charles Fritz, Detroit, Heber Smith, San Francisco, and (seated, left) Ed Whitley, N. Y., are shown here with Tom Harrison (seated right), v.p. and manager of John Blair's Chicago office since 1959. The v.p.'s comprise the firm's sales management board now holding conferences in N.Y.C.



JUDGES OF NBC PROMOTION MANAGERS AWARDS included were A. S. Rylander, NBC TV director promotion services (left) and Max Buck, NBC TV, v.p. eastern sales (right). The trio: (l-r) Thomas McDermott, N.W. Ayer, Phil Cohen, SSC&B, Jerome Feniger, C&W



DRESSED TO MATCH the splendor of Rochester's new sports center is WROC-TV sportscaster, Foster Brooks and wife Terri. 'When the boss says dress up, we dress up,' says Brooks. WROC-TV began live telecasting of its wrestling programs direct from the new center

PEOPLE ON THE MOVE: **George F. Hamilton**, from Y&R to account supervisor, Breast O'Chicken Tuna account, D'Arcy . . . **Hal Thompson**, from Fuller & Smith & Ross, to tv producer, Lambert & Feasley . . . **Mrs. Joan Fields** to director of media, Ruben Advertising . . . **Walter J. Wilcox** from sales promotion manager, Sanforized Division, Cluett, Peabody & Co., to service department, New York office, Ayer . . . **Valton G. Holley** to assistant account executive, Tracy-Locke, Dallas . . . **Douglas P. Walker**, from print media buyer, assistant account executive, and broadcast analyst, Erwin Wasey, Ruthrauff & Ryan, to assistant representative, Plymouth Dealers, L.A. region, Hollywood office, Ayer . . . **Robert Andrew Brown**, from account executive to manager, Portland office, McCann-Erickson . . . **Norman Kenneth Saxer, Jr.**, from assistant to the v.p. Comet Rice Mills, Houston, to creative-contact executive, Gardner, New York City.

MORE PEOPLE ON THE MOVE: **Warren W. Schwed** from publicity-promotion activities head, to director of newly-formed merchandising services department, Grey . . . **Martin J. Friedman** to associate merchandising director, New York office, Dancer-Fitzgerald-Sample . . . **Louis Stark** from department manager, R. H. Macy Co., to marketing executive, Doyle Dane Bernbach . . . **Clinton C. Wells** from partner and sales manager, WAFM, Miami, to account executive, The Bresnick Co., Boston . . . **Scott Eddy** from radio sales staffer to creative department, radio sales department, Katz . . . **Frank Horsley**, v.p. and secretary, Pacific National Advertising, Portland, Ore., to manager Seattle office . . . **T. L. Stromberger**, senior v.p. and member of the board of directors, Fuller & Smith & Ross, L.A., to temporary acting manager, FSR's New York office . . . **Duane C. Bogie** from account executive, to associate director of broadcasting, FC&B, Chicago . . . **Herman Rush** joined GAC as v.p. in development and sales for new programs.

They were named v.p.'s: **Donald E. Gehring**, at Donahue & Coe, L.A., in charge of client services. He's from

Honig-Cooper & Harrington, L.A. . . . **M. Michael Griggs** and **Jack Goldsmith**, at BBDO . . . **William F. Allison** and **Irving Miller**, at Ketchum, MacLeod & Grove . . . **Romano H. Allison**, at Richard Proctor, Montgomery, Ala. . . **Herman Davis** and **Maxwell Sapan**, at Compton's creative department . . . **J. Desmond Slattery**, at Victor A. Bennett . . . **John G. Copeland**, at Aubrey, Finlay, Marley & Hodgson, from Grant.

They were elected board directors: **Stever Aubrey** and **John R. Rockwell**, at DCSS.

This 'n' data: **Gould, Brown and Bickett**, Minneapolis, has set aside a special office in its new set-up in the Rand Tower for visiting media men to hang up their hats and do business . . . **Cramer-Krasselt** v.p. and director, **Roger LeGrand** and **George Comte**, general manager of radio and tv station WTMJ, addressed the Badger Chapter of the AWRT at a meeting at the Milwaukee Gas Light Co., 21 January . . . **Needham, Louis and Brorby's** 1960 billings (\$45,576,626) chalked up the largest annual gain in the company's 36-year-old history.

Name change: **Maslow, Gold & Rothschild, Inc.**, from Advertising & Merchandising Associates, Boston, 1 February.

TV STATIONS

Storer Broadcasting, last week, made several top-level departmental shifts involving three of its stations.

The stations: WITI-TV, Milwaukee; WSPD-TV, Toledo, Ohio; and WAGA-TV, Atlanta, Ga.

The men involved:

- **Roger W. LeGrand**, v.p. and director of the radio/tv department at one of Milwaukee's oldest ad agencies Cramer-Krasselt—was appointed to the managerial post at WITI-TV.

- **Joseph W. Evans, Jr.**, WITI-TV manager, was shifted to the same position at WSPD-TV, replacing Peter Storer who, last month, was named head of the company's new national tv spots sales division.

- **William J. Flynn**, general sales manager, WAGA-TV, went to WITI-TV, in the same capacity.

- **E. Dean McCarthy**, after a year's absence, returns to WITI-TV as operations manager. McCarthy organized and operated Storer's Quality Control department in Miami Beach during his year away from the station.

Flynn and McCarthy replace Emmett A. Hassett and Glenn G. Boundy, Jr. New Storer assignments for the two have not yet been announced.

PEOPLE ON THE MOVE: **Richard B. Belkin** from staff director to production manager, WAST, Albany, N. Y. . . . **Don V. Lindsey** from sales staff to regional sales manager, WTVP, Decatur, Ill. . . . **Ben McLaughlin** from general manager and v.p., WICU-TV, Erie, Pa., to sales manager, KETV, Omaha . . . **Clay J. Conry** to traffic supervisor, WBRC-TV, Birmingham, Ala. . . . **William M. Scruggs, Jr.**, from Southern sales representative, to national sales manager, WSOC-TV, Charlotte, N. C. . . . **Howard D. Duncan, Jr.**, from general sales manager, to general manager, WEHT-TV, Evansville, Ind. . . . **Ken Kampion** from regional sales manager and film buyer to national sales manager, WPTV, Palm Beach, Fla. . . . **Sidney E. Smith** from sales staff, KPTV, Portland, Ore., to local sales manager, KTVT, Dallas, Tex.

Kudos: **KRDO-TV**, Colorado Springs, Colo., weatherman, Stormy Rottman, recipient of the *Seal of Approval for Television* from the American Meteorological Society.

RADIO STATIONS

Two radio stations shrugged off Friday the 13th apprehensions and turned the superstition day into successful station promotions.

The stations, and the gimmicks:

- **WGAM**, Miami, Fla., gave away 13 black kittens (from the Humane Society) to 13 listeners who didn't think Friday the 13th was so unlucky. Winners were chosen from letter entries relating the best thing that ever happened to the writer on any Friday the 13th.

• **WOOD**, Grand Rapids, Mich., turned the spotlight on its dial position (1300) and made 13 phone calls to listeners offering a \$13 cash prize to those answering with the 13 letter phrase "WOOD radio is 13."

Ideas at work:

• **WWFL**, Ft. Lauderdale, Fla., in recognition of the effect the new First Lady will have on fashions, has launched a search for Mrs. Kennedy look-alikes. Winner of the First Lady Contest will receive, among other prizes, a trip (for two) to Nassau, and a Mrs. Kennedy coiffeur. Four runners-up will also receive a variety of gifts and coiffeurs.

• **WRIT**, Milwaukee, Wis., solved the what-to-do-with-old-Christmas-cards enigma for its listeners by inviting them to unload them on the station. A prize of \$50 in cash was given to the listener who brought in the largest number of cards. Second, third and four prizes, ranging from \$10 to \$25, were also awarded. A total of over 1,613,000 cards were received, according to the final tally.

PEOPLE ON THE MOVE: **Sherod F. Rouser**, from sales manager to general manager, **WLOD**, Fort Lauderdale, Fla. . . . **Gene Williams** from sales promotion and merchandising, **Oscar Mayer Packing, L.A.**, to merchandising director, **KLAC**, that city . . . **Jack Erie**, to **KDES**, Palm Springs, Calif. . . . **Harry Ladas**, from commercial manager, **Franklin Broadcasting**, to assistant manager, **WWOM**, New Orleans . . . **Pierce Allman**, to program manager, **WFAA**, Dallas, Tex. . . . **Bill Doubleday**, from program director to assistant station manager, **KDIA**, Oakland, Calif. . . . **Jim Woodell**, from assistant news director, to news director, **WSAI**, Cincinnati, Ohio . . . **Ross Cramer** to senior accountant, **WKOW**, Madison, Wis. . . . **J. C. Dowell** to general manager, **KLOA**, Des Moines, Iowa . . . **John Keys** from advertising and promotion manager, **WNBQ** and **WMAQ**, Chicago, to station manager, **WMAQ**, that city.

MORE PEOPLE ON THE MOVE: **Thet Campbell** from publicity manager to advertising and promotion manager, and **Dan Anderson** from assistant manager, press department, to manager that department, both at

WMAQ, Chicago . . . **Vener O. J. Barnes** from advertising and sale promotion manager, **Childs Big Chain** division, **Kroger Co.**, to manager, **KBCL**, Shreveport, La. . . . **John S. Ettelson** from **NBC TV Films** to account executive, **WQAR**, New York City . . . **Dan Ingram** from production director to program director, **WHL**, St. Louis . . . **Henry H. Franz** from local sales manager to station manager and sales director, **WFBM**, Indianapolis.

Kndos: **WCTC**, New Brunswick, N. J., assistant station manager, **Tony Marano**, recipient of Young Man of the Year citation from the New Brunswick Junior Chamber of Commerce . . . **KMOX**, St. Louis, Mo., cited by that city's Grand Jury Association for its editorial suggesting improvements in the Grand Jury system.

Station acquisition: **KWG**, Stockton, Calif., sold by Carl and Dexter Haymond to the Greater Stockton Radio, Inc., for \$200,000. Sale brokered by Edwin Tornberg & Co.

Station acquisition application: Filed by Don Hancock for **WREB**, Holyoke, from Valley Broadcasting Corp. Sale price: \$200,000. Sale brokered by Paul H. Chapman Co.

New quarters: **WTHE**, Spartanburg, S. C., constructing new modern studios and offices at its transmitter site to be known as Radio Park.

Possible record: **KYA**, San Francisco, sponsor, Exposition Fish Grotto, signed its 34th year broadcast order with the station.

NETWORKS

ABC TV is now offering the unsold half (an hour) of the Academy Awards on a quarter basis. Asking price for the quarter: \$250,000, commissionable.

Sponsor for the half already sold: **P&G**.

The buyer of the quarter share must limit himself to two 90-second commercials, which makes the cost per commercial minute, \$83.333.

NBC TV has lost another south-

Look what's happened!

OKLAHOMA CITY
population now

37th

The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.

SELL 'EM WITH

KWTV
OKLAHOMA CITY

The TOWER with
SALESpower in Oklahoma!

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

ANNOUNCEMENT

RADIO STATION
CJAD MONTREAL
APPOINTMENT



H. T. McCurdy

John A. McDougald, Chairman of the Board of Radio Station CJAD Montreal, announces that H. T. McCurdy has been appointed Vice-President and General Manager. A native of the Maritimes, Mr. McCurdy has been with CJAD since its inception in 1945.

SABRA'S

most recent commercials?

WRITE DEPT. S.
AT EITHER STUDIO



A plunger is added to the cast of two wrenches as these inanimate objects become stars in another hilarious stop-motion selling conversation about Drano.

Produced by **SABRA** for THE DRACKETT COMPANY through YOUNG & RUBICAM, INC.



The gleam of aluminum foil and its many uses are beautifully displayed in this series for Reynolds Wrap . . . to put over the message, "Oven tempered for flexible strength."

Produced by **SABRA** for REYNOLDS METALS COMPANY through CLINTON E. FRANK, INC.



"The only modern light bulb in 35 years" . . . the new Westinghouse bulb, is introduced as it magically lights upon entering the scene, casting a soft glare-free light on the loveliness of the girl.

Produced by **SABRA** for WESTINGHOUSE ELECTRIC CORP. through McCANN-ERICKSON ADVERTISING (U.S.A.)

ern two-station-market affiliate to ABC TV, this time, WUSN-TV, Charleston, S. C.

The station is headed by J. Drayton Hastie and is linked with the Reeves Broadcasting group.

ABC Radio, in its year-end report, cited these as the 1960 highlights:

- The addition of 11 affiliates: the largest number ever added in any year.

- The introduction of, and response (listener and advertiser) to, its program *Flair*, now carried over 268 stations.

- The largest audience attraction (61 million people) to its Patterson-Johansson championship fight, broadcast over 151 stations.

- Its *Breakfast Club* program, now in its 27th year, attracted some 38 sponsors, among them: Dow Chemical, General Foods, General Mills, Grossett & Dunlap, Parker Pen, Peter Paul Candy, Standard Labs, Sylvania Electric Products and Whitehall Lab.

Added kudos:

ABC's news commentator, Edward P. Morgan, received the Sidney Hillman Award for outstanding radio news commentary last year.

Net radio sales: ABC Radio's Patterson-Johansson fight coverage, 13 March, to be co-sponsored by Carling-Brewing (Lang, Fisher & Stashower), and Mennen (Warwick & Legler).

Net tv sales: NBC TV's *The Square World of Jack Paar*, 31 January, *How Tall is a Giant* (repeat), 23 March, and the Emmy Awards (no date set), to be sponsored by Procter & Gamble (B&B) . . . NBC TV's college bas-

ketball's *National Invitation Tournament*, 18 and 25 March, half sponsorship bought by Wynn Oil (EWR&R) . . . NBC TV's *The Grande Parade of the St. Paul Winter Carnival*, 23 January, sponsorship bought by Whirlpool Corp. (K&E).

Net tv programming note: CBS's *Guns, Smoke*, expanding to full hour—10-11 p.m. EST, Saturdays, next fall.

PEOPLE ON THE MOVE: John T. Madigan from manager, NBC news, New York newsrooms, to ABC director of news and public affairs . . . John G. Connolly from press information department to head of sports publicity, CBS TV.

REPRESENTATIVES

Blair, in keeping with its geared-up spot radio selling program, elevated four of its sales executives to vice-presidents, and organized a sales management board.

The new v.p.'s: Lou Faust and Ed Whitley, New York office; Heber Smith, manager, Blair San Francisco office; and Charles Fritz, Detroit office manager.

The new sales management board will be staffed by Thomas C. Harrison, v.p. and manager, Blair's Chicago office, in addition to the four new v.p.'s.

Rep appointments: KSTT, Davenport, Iowa, to Adam Young . . . KDB, Santa Barbara, Calif., to Sandeberg/Gates . . . WRIM, Palahokee, Fla., to Breen & Ward.

Divorcement: George Norman



Perky, the animated Parakeet, becomes a singing salesman for French's Parakeet Seed, convincing the audience that he "loves French's."

Produced by **SABRA** for THE R. T. FRENCH COMPANY through THE RICHARD A. FOLEY ADVERTISING AGENCY, INC.



"Nothing fits the food occasion like Ritz proven with jingle, animation and stop-motion. The leading role, played by a Ritz Cracker rhythmically leads the viewer through a tizing live action food sequences.

Produced by **SABRA** for NATIO BISCUIT COMPANY through McCANN-ERICKSON ADVERTISING (U.S.A.)

Broadcasting, from Forjoe and Co. stations involved: KSXX, Salt Lake City, Utah, KSVN, Ogden, Utah, and KXXI, Golden, Colo.

PEOPLE ON THE MOVE: Robert Bauer from media research head, Lemmen & Newell, to operations head, research, Blair-TV . . . H. Malcolm Stuart, to sales manager, Charles Bernard . . . Arnold Starr from sales staff, WNBC-TV, and Robert V. Coppinger, from RAB, both to sales staff, NBC Spot Sales.

Kudos: Howell J. Malhahn, Blair radio, Chicago, named outstanding broadcast representative of the year by the Chicago Agency Media Group.

FILM

The importance of latest film and tape production techniques will be highlighted at the fourth Westinghouse public service conference.

Set for 9 April in Pittsburgh, there'll be a special seminar on recent advances in film and tape technique for all uses.

It's first time such a topic will be discussed at the WBC conferences.

Sales: WPIX, New York, is producer of special, *Castro, Cuba, and Communism*, sold by Durham Telefilms to KBTL-TV, Denver; KHUH-TV, Honolulu; KJEO-TV, Fresno; KVAL-TV, Eugene; WROC-TV, Rochester; KSL-TV, Salt Lake City, and WBAL-TV, Baltimore, and by Fremantle, in Holland . . . Ziv-U's *Miami Undercover* to Lincoln-Mercury dealers (K&E) on KGN-TV, Chicago; to Texas State Optical (EWR&R) on KONO-TV,

San Antonio; KMHD-TV, Midland, and KPRC-TV, Houston; to Sadim Service (Wilkinson Advertising) on WROC-TV, Rochester; and to stations KPLC-TV, Lake Charles; WDAM-TV, Hattiesburg; WRBL-TV, Columbus, Ga., and WFGA-TV, Jacksonville . . . ITC-Javelin Productions' *National Football League Presents* to WPIX, New York; WBBM-TV, Chicago; WMAR-TV, Baltimore; WXYZ-TV, Detroit; WTTV, Indianapolis; WCCO-TV, Minneapolis; WPST-TV, Miami; KLZ-TV, Denver; WBRC-TV, Birmingham; WFAL-TV, Tampa, and WJLM-TV, Lansing . . . Seven Arts Associated's Warner Bros. *Films of the '50's* to WTOP-TV, Washington; WJXT-TV, Jacksonville, and KARK-TV, Little Rock.

Commercials: Paul Belanger appointed v.p. staff producer for Consul Films of Hollywood . . . Quartet Films of Hollywood reports resignation of president Arthur Babbitt, appointment of Michael Lah as v.p. animation director, addition of Dan Gordon as story department head and Kenneth O'Brien as supervising animator.

Programs: ITC to distribute *Diver Dan*, 104 episode, seven-minute color series produced by Young Productions of Philadelphia.

Research: NTA reports that *U. S. Marshal* earns time period victories in 37 markets according to ARB reports through November 1960. Markets are Atlanta, Columbus, Kansas City, Boston, Cleveland, Indianapolis, Providence, Miami, Albany, Norfolk, Birmingham, Salt Lake City, Mobile, Green Bay, San Antonio, Phoenix.

SABRA INC.

NEW YORK 200 EAST 56th STREET

CHICAGO 16 EAST ONTARIO STREET



Animation and live action are combined with an original musical score to emphasize the trim, slim look of the truly thin new Elgin.

Produced by **SABRA** for ELGIN NATIONAL WATCH CO. through J. WALTER THOMPSON COMPANY.



The charm of Gisèle MacKenzie's voice and modern penthouse setting, tell an effective story of discriminating smokers preference for Du Maurier.

Produced by **SABRA** for BROWN & WILLIAMSON TOBACCO CORP. through VICKERS & BENSON LTD.



A little girl dancing with her pet white effectively illustrates "It's the Calgon that makes the difference." There is fantasy as the little girl dances out from the Calgon box atop a washer.

Produced by **SABRA** for the CALGON through KETCHUM, MacLEOD & WEAVER, INC.



The question . . . "What does Klear Floor Wax Do?" . . . is musically answered by . . . "Ask any bright floor." Beautiful room and floor shots add factual weight to the commercial message.

Produced by **SABRA** for S. C. JOHNSON & SON, INC. through FOOTE, CONE & BELDING, INC.



The naturalness of a child's love for drawing is used to good advantage as a charming little girl draws a happy face to illustrate the effectiveness and pleasant taste of St. Joseph Aspirin for Children.

Produced by **SABRA** for PLOUGH INCORPORATED through LAKE-SPIRO-SHURMAN, INC.

Amarillo, Wilkes-Barre, Syracuse, Jacksonville, Cedar Rapids, South Bend, Chattanooga, Boise, Greenville, Roanoke, Knoxville, Joplin, Chico, Omaha, Odessa, Wichita, Savannah, Quad City, Harrisburg, and Columbia.

PEOPLE ON THE MOVE: C. Wylie Calder to sales director of Columbia Films . . . Television Personalities appoints William Hooper as Eastern district manager, Al W. Goodwin as Southern district manager, and Frank L. Sheehan as Western district manager . . . George

Gilbert named UAA account executive in the East.

PUBLIC SERVICE

Radio station WDOK, Cleveland, Ohio, has added to its public service laurels the role of medical therapist.

Medics in that city's famed Cleveland Clinic, on the premise that music can help overcome periods of emotional, mental, and physical distress, has piped into the Clinic's 22

surgical suites music taped from WDOK's *Candlelight Concert*.

Only instrumental selections are used: vocals and too-spirited music are erased from the tapes made at home by a Clinic staffer.

The hospital's master tuner is located in the anesthesia room.

Public service in action: WMCA, New York City, project WMCA-Operation Tennessee, to aid evicted Tennessee Negroes, resulted in a seven, 10-foot trailer caravan, led by the station's mobile unit, bearing 150 tons of food, drugs and clothing to the victims . . . **WGBI, Scranton-Wilkes Barre, Pa.**, collected more than 100,000 Christmas cards from its listeners, for distribution to regional orphanages and children's hospitals. The cards are used in therapeutic treatment . . . **WKRC-TV, and WKRC Radio, Cincinnati, Ohio**, extending its editorial program to five days a week . . . **WQAM, Miami**, joining with area radio and tv people to ready its second annual *Heartbeat Hop*, 29 March, to garner funds for the Greater Miami Heart Assn.

PEOPLE ON THE MOVE: George A. Heinemann, NBC manager of public affairs, appointed member Public Information Advisory Council, Southern regional education board.

This 'n' data: WOR, New York City, brochured under the tag — *A Special Report* — its coverage of the Brooklyn-Staten Island air disaster.

Grateful suburbanites praised radio with special fervor this past week after a strike-and-snowbound effort to clamber from Westchester and other Northern points to Manhattan in New York.

With railway men on strike and some six inches of snow on the ground a fortnight ago, commuters had a problem if they tried to drive to town or if they had no car. So **WVOX, New Rochelle**, one of the "Herald-Tribune" stations, launched "Operation Hitch-hike" and asked commuters driving into town to call the station if they had room for passengers. And **WICC, Fairfield, Conn.**, did the same in setting up a special telephone number.

SURE I'M A CONSUMER, BUT . . .

I Never Heard of You.

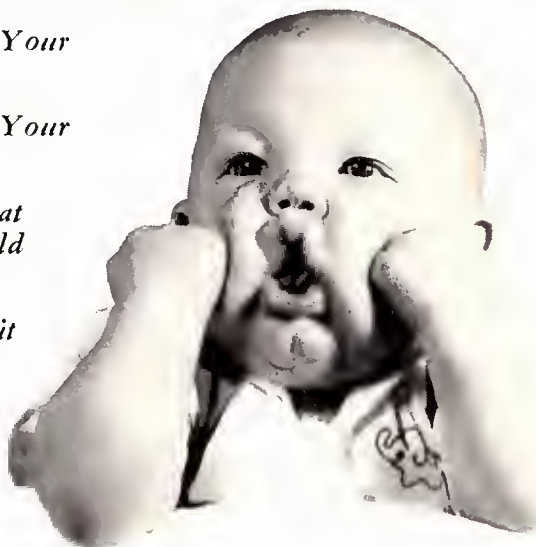
I Never Heard of Your Product.

I Never Heard of Your Company.

I Never Heard of Your Reputation.

I Never Heard what Your Product would do for me.

I'm willing to try it but I never have heard about you.



MORAL TO TIMEBUYERS: If you want your product known to consumers in the Tulsa Market, use KAKC for the most complete market penetration. KAKC is No. 1 in Tulsa and the 21 counties of Northeastern Oklahoma. More adults (buyers) listen to KAKC than any other Tulsa radio station.

Hi! I'm K. A. Casey . . . here to offer advertisers the best buy in the Tulsa Market. Call your Adam Young representative today and see for yourself.

FIRST IN TULSA

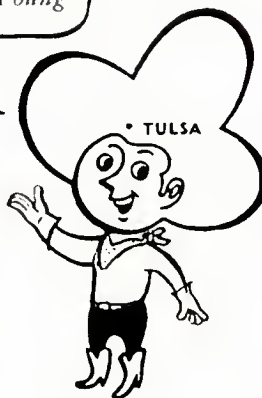
the **KAKC** Dial 970

A **Public Radio Corp.** STATION

KIOA
DES MOINES

KBEA/KBEY-FM
KANSAS CITY

KAKC
TULSA



Tv and radio NEWSMAKERS



Dr. Carl H. Rush, Ted Bates research executive, has been appointed a v.p. and director of research for that agency. Dr. Rush, who joined Bates in May, 1959, was elected a v.p. in the firm's research department in November, 1960. He was also at that time, appointed a member of the research policy committee. Prior to this Bates affiliation, Dr. Rush was a research advisor for Standard Oil Co. (N.J.). A native of Flint, Mich., he's an alumnus of Ohio State where he received a Ph.D. in Psychology.

Clifford M. Kirtland, Transcontinent Television Corp.'s treasurer and controller, has been elected a company v.p. Kirtland, who has served the firm as a finance executive since 1957, was, before that time, business manager for the Transcontinent radio and tv outlets (WGR) in Buffalo, N. Y. Prior to that, he was associated with the Abstract and Title Insurance Co. and with Price Waterhouse Co. He has a B.A. degree from Michigan State University and a Master of Business Administration from Harvard.



William P. Andrews, general sales manager of Independent Television Corp., has been promoted to vice president in charge of syndication. Andrews' promotion, according to ITC's board chairman, Michael Nidorf, marks an acceleration of the company's general expansion program. Andrews, who joined ITC as western division manager in July, 1958, became northeast-

ern division manager in June, 1959. Prior, he was spot sales manager for Ziv Television, and account executive at KPTV, Portland, Ore.

David M. Sacks, general manager of KGO-TV, San Francisco, has been promoted to v.p. of ABC. Sacks was made general manager of KGO-TV in 1960; he had been general sales manager since 1952. Prior to that he was ABC TV's spot sales manager in San Francisco. Sacks joined the sales staff of KGO-TV in 1951 after resigning as sales manager of KROW (now KABL), Oakland, Calif. In 1946, Sacks served as an education officer with the U. S. Navy. He was once a CBS studio engineer.



BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...

"LIB" it up!



When it comes to reaching the enormous Negro Community of greater New York, time buyers sum up their strategy in three little words: "LIB IT UP"

The reasons are simple. Whether you sell a LIBation or appeal to the LIBido only WLIB can do the effective job.

WLIB

Hotel Theresa 125th Street & 7th Avenue, New York 27, N. Y.

**EMBRACES THE ENTIRE
NEGRO MARKET IN GREATER NEW YORK**



INTRODUCING THE NEW DRYDEN-EAST HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease
Robert Sarason, General Manager

ORegion 9-3900
Teletype NY-1-4295

The seller's viewpoint

In the thousands of words issued in recent months on the pros and cons of the single rate, little attention has been paid to the issue of the sales effectiveness of radio for the local advertiser on a power station (the type of station on which the issue of the single rate is most critical). Donald J. Trageser, sales manager and assistant general manager, KDKA, Pittsburgh, tackles that question in a piece stressing the importance of a station's effectiveness over its number of local accounts and sales dollar volume they represent.



Radio power stations can be effective for retailers

There's a pawn shop on a corner in Pittsburgh, Pennsylvania . . . according to the song which kept our community high atop the hit lists a few years back.

We don't have the pawn shop on the air. But chances are good that the bookstore next door, the bank up the block, and the nearby auto dealer are advertisers in radio. I toot radio's horn to point out that a power station *can* do a powerful job for local merchants.

It seems that the acid test of any station's effectiveness is the number of local accounts it carries and the dollar volume therein represented.

In approaching radio, advertisers and agencies must put aside some of the ordinary yardsticks. The station's rates may be higher than those of its competitors. The station's cost-per-1,000 may be higher. The station may offer less frequency or fewer impressions than its competitors. Even rating points are not significant here.

The paramount issue is sales effectiveness. Can the station deliver the customers? Can the merchant benefit from association with the station's image? That public impression—the atmosphere in which the commercial is delivered and its acceptability in the market—can mean a great deal to the local advertiser.

Fewer and fewer timebuyers are choosing strictly by the numbers. More and more general managers are emphasizing their stations' image via community relations programs and qualitative research projects, which in turn give the timebuyers new criteria to use with confidence.

We have found it desirable to interest prospective clients in a small or short schedule, but a well-planned one. A haphazard campaign can be costly to the advertiser, the station, and the medium, and one such experience could sour

the newcomer on the effectiveness of radio generally.

Salesmen should feel strong responsibility in this regard, should be well aware of the importance of the extra efforts to be made in apprising themselves of the advertiser's special selling needs and arriving at a schedule to tap the full potential of radio.

Hearing a highly regarded broadcasting celebrity put his individual touch on a commercial can make quite an impression on your customers, just as it often does on the agencyman in hearing the audition spots. Programming departments can be most helpful, especially at a station where personalities mean something. Local advertisers have been profiting from identification with such radio figures.

There was a time when we discouraged the strictly downtown or one-location advertiser from using our facilities. Those days are gone forever. Such sponsors can easily point to direct results nowadays and generally are willing to share their success stories with the station. These in turn are valuable in attracting additional regional and national time purchasers.

I find that with any amount of results at the cash register, the client will both extend and upgrade his schedule. That's a big reason why KDKA carries not only national messages aimed at the seven million residents of a 10-county area, but commercials for smaller businesses concerned with reaching a small segment of that population.

The client can put his trust in local celebrities. The customers they attract from outside their circle of interest can represent a wonderful bonus while they are reaching the people the advertiser initially wants.

"Your grandchildren will grow up under Communism!"

says NIKITA KHRUSHCHEV



Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag? "Never!" you say. But are you sure? How can you oppose Communism? One sure way is to help Radio Free Europe.

The voice is that of Nikita Khrushchev. The audience is American.

"Your grandchildren will grow up under Communism!" he shouts.

Will your children live to see the Free World die?

Forget God? Salute the Soviet flag?

"Never!" you say. But are you sure?

What can you do to oppose Communism?

There is one sure way.

Help Radio Free Europe.

What does it do?

Every day, to 79 million captive people

behind the Iron Curtain, it broadcasts news of the outside world.

It helps keep these people from turning to Communism. The Poles, Czechs, Bulgarians, Rumanians and Hungarians.

It keeps alive their friendship for America. It reaches over 90% of these people, despite Communist jamming.

Thousands of letters echo the plea:

"God Bless You! Please keep Radio Free Europe on the air!"

These people are the buffers between Russia and the Free World.

They pose a major obstacle to the Russians starting any war. *And Radio Free Europe is their strongest link with the Free World.*

But Radio Free Europe depends on individual Americans for its existence. How about it?

Will you help? . . . Give a dollar?

. . . Give five dollars? . . . or more?

Surely your heart tells you to give something so that our children—and all children—shall live in freedom throughout the world.

Give Now To . . . RADIO FREE EUROPE

The American People's Counter-Voice to Communism

Mail your contributions to: Radio Free Europe Fund, P. O. Box 1961, Mt. Vernon 10, New York



SPONSOR SPEAKS

Sponsor-Week

With this issue we introduce "Sponsor-Week" (see page 27).

Supervised by news editor Ben Bodec and produced under the direction of senior editor Jane Pinkerton, "Sponsor-Week" is our most important editorial innovation since we went weekly in October 1956.

It adds a completely new dimension to SPONSOR, enabling us to bring a full complement of significant tv and radio advertising news of the week to busy executives.

With "Sponsor-Week" our thousands of agency and advertiser readers will now keep posted on late-breaking broadcast developments, reported in depth. Three pages of these reports will precede the article section near the front of the book, then will jump to the back to provide a weekly round-up of shorter items, departmentally arranged.

SPONSOR has grown to big book stature (billing more than \$1,000,000 each year since it went weekly) as the analytical, interpretative, crusading, facts-and-figures book of its field. Our weekly articles, "Sponsor-Scope" pages, and departments have sparked this growth by providing a valuable and unduplicated service for broadcast-minded agency and advertiser readers.

But until now, our format and printing schedule have not permitted regular and detailed inclusion of late-breaking information. Nor have they allowed the prompt interpretative attention to certain developments in our fast-paced industry which SPONSOR is best able to provide.

"Spon-or-Week" answers this need. Together with our other features, articles, and departments, it enables SPONSOR to provide our busy advertiser-agency readers with a single weekly readable package containing all they need to know about news and developments in the field of tv and radio advertising.

With this added dimension SPONSOR, more than ever before, is the one and only book which you need to keep up with your industry. We promise—we will not bore you with extraneous information. But we will give you all the facts you ought to have.

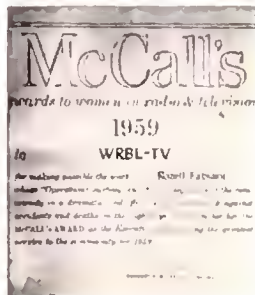
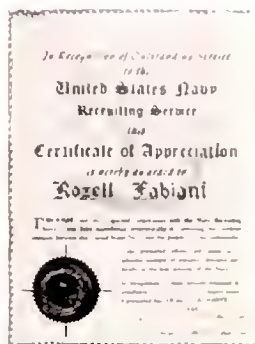
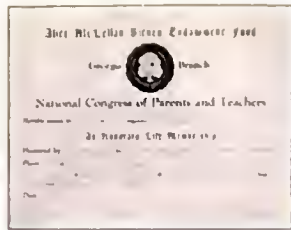
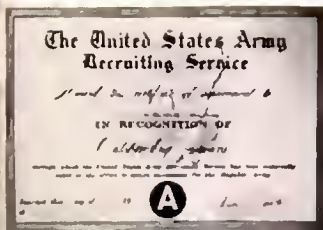
10-SECOND SPOTS

Arthurian: "I know you've heard me criticized in the advertising business for being impatient and annoyed with many commercials as they are delivered in their nice sterilized little envelopes," Arthur Godfrey told a recent RTES buying and selling seminar in N. Y. "Well, I have been critical. You may recall that it used to be that I worked over the agency vice president as the culpable character. This was before agencies created so many vice presidents *it got to be like criticizing a religious group.*"

Top banana: Speaking of Godfrey, he didn't get a word in on a recent radio show after he made the mistake of asking comedian Jack Carter if he knew any jokes about Texas. Any? Carter took over the show and reeled off: The one about the Texan who wrote a large check which was returned by the bank marked—"Insufficient funds. Not you—Us!" Then he recalled the Texan who bought a little boy for his dog. Then the native who boasted, "I fly my own plane, right into my own house!" And then he told of the Lone Star Stater who had a special automobile built to run on electricity. It cost him only \$23 in current to cross the country but the extension cord set him back \$2,310. And finally (time was running out), there were the two Texans who visited a Park Avenue art gallery and purchased a number of Picassos, Van Goghs, Renoirs, Monets and Gauguins. "Okay," said one to the other, "*we've got the Christmas cards; let's go out and buy the presents.*"

Antidote: We'd say this was good planning. A recent CBS program schedule read: "Thursday, 2:30-3 p.m., Art Linkletter's *House Party* guest—Jay North (Dennis the Menace); Friday, 2:30-3 p.m., Art Linkletter's *House Party* guest—Dr. Nathan Leichman, *child psychologist.*"

Sacrifice: Also from CBS "Delete *Dobie Gillis*: insert President Eisenhower's Farewell Address to the American People." *Gosh, Washington just interrupted some drinking at Fraunces Tavern.*



prestige isn't only
programs...
it's **PEOPLE**, too

*Young Charles Collins assists Rozell in the
semi-annual WRBL-TV polio immunization drive*

ROZELL is ONE of These PEOPLE

Consistent public service . . . presented in the atmosphere of daily family life . . . gives *At Home with Rozell* a special place in the hearts of Georgians and Alabamians.

Rozell Fabiani's devoted and enthusiastic public looks upon her as something more than a "TV personality." She has a long list of civic contributions and accomplishments dating from her inaugural program in 1954. Now in its 7th year, *At Home with Rozell* continues to draw loyal and inspiring praise.

People like Rozell . . . plus other local programming and public service . . . make WRBL-TV a leading influence in the Columbus area. Such people and programs sell products, . . . and win awards, too.

AWARDS RECEIVED BY "AT HOME WITH ROZELL"

Certificate of Appreciation
Navy Recruiting — State of Georgia — August 12, 1955
McCall's Award
Otis Lee Wiese, Editor & Publisher — McCall's — 1957
Honorary Membership
The Legion of Mountaineers — June 10, 1958
McCall's Award ("Operation Courtesy")
Herbert R. Mayers, Editor — McCall's — 1959
Carol Lane Award (Traffic Safety)
National Safety Council — 1958
Certificate of Honor (Contribution to furthering public understanding of The Life Line of America)
Grocery Manufacturers of America, Inc. — 1960
Honorary Life Membership
National Congress of Parents and Teachers — February 8, 1960
Certificate of Achievement
The United States Army Recruiting Service — May 17, 1960

COLUMBUS, GEORGIA
WRBL-TV Channel 3

Represented by George P. Hollingbery Company



*When a man assumes a public trust, he
should consider himself as public property.*

Thomas Jefferson

RKO GENERAL ANNOUNCES ITS SYMBOL OF SERVICE

A radio or television station is a public trust. The airways belong to the people. The management of broadcasting properties must serve the public interest and further the public welfare. This responsibility is significantly greater when a group of radio and television stations in major American cities is owned and managed by a single company.

With the announcement of its Symbol of Service, RKO General reaffirms its dedication to serve the listening and viewing public. It will be used to designate the public service programs broadcast on RKO General stations. Struck in bronze, it will be awarded to groups and organizations who join with RKO General in the creation and sponsorship of such programs.

RKO General establishes its Symbol of Service as a visual expression of the principles and policies of its Broadcast Code, copies of which are available upon request. It is RKO General's intent that, over the years, this Symbol of Service will become synonymous in the public mind with programming of unusual merit and community benefit.



WOR, WOR-TV New York
KHJ, KHJ-TV Los Angeles
WNAC, WNAC-TV Boston
WGMS Washington
KFRC San Francisco
WHBQ, WHBQ-TV Memphis
CKLW, CKLW-TV Windsor, Ontario
WHCT Hartford
The Yankee Network
Robert Lawrence Productions New York
RKO Sound Studios New York



RKO GENERAL, INC. 1440 BROADWAY, NEW YORK 18, NEW YORK